

















# SPANISH INTERIORS AND FURNITURE

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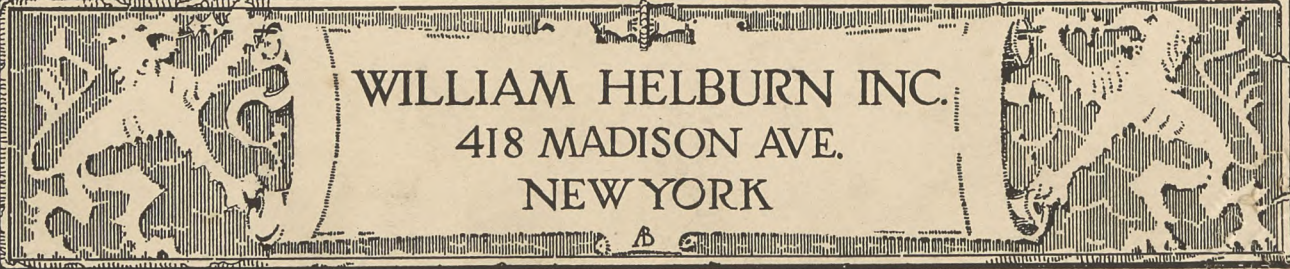
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# SPANISH INTERIORS AND FURNITURE



THIS collection of two hundred plates divides itself at a glance into two groups: one, of interiors furnished; the other, of separate pieces of furniture. Of the latter no end of excellent specimens were available for illustration, but of the former there was a dearth; or to speak more exactly, a dearth of genuine old interiors with original furnishings. In Spain, and the observation holds true in other countries, great families of the past fell upon evil days, and their palaces were abandoned or dismantled, the contents to be reassembled piecemeal by later and more prosperous generations. The royal suite at the Escorial is generally pointed to as an example of XVI century furnishing, but even that is not of an irreproachable authenticity.

## VARIOUS TYPES OF INTERIORS

Along then with typical old Spanish interiors are included perforce a few showing foreign influence, and a number of those arrangements of old furniture which have come into being with the recent awakening of interest in native art. Collectors in Spain, like those the world over, have found the temptation to crowd the house irresistible. So much is snatched away by foreigners, they tell one, that the only way to keep works of art in the country is to buy all that are offered. To do this bespeaks admirable patriotism, but does not result in that tranquil, spacious interior, which is the tradition of Spain. It has been a delicate task, therefore, to select from the many beautiful homes so generously opened to the authors a considerable number of rooms sufficiently simple to serve as inspiration in recreating the *early* Spanish interior.

Where salons are illustrated reflecting French or Italian influence there is nevertheless a Spanish air about them due to the fact that the palace itself is apt to be of the XVI century. Furthermore, the furniture, and this is specially true in Palma de Mallorca, was locally made. In this island a certain Catalan sculptor who turned to furniture making produced remarkably beautiful works in the Empire period, but works which could not be mistaken for contemporary French. His name, Adrian Ferran, is one of the few preserved in the annals of Spanish furniture; but undoubtedly others as talented as he worked wherever there was wealth enough to attract them.

Besides palaces, abandoned or rehabilitated, there was another interesting class of homes to draw from—the modest rural seats of old well-to-do families who never concerned themselves with the influx of veneered and bronze-trimmed French objects, but went on ordering their furniture from the village cabinet-maker. His book of designs, if ever he had one, had not been brought up to date. Old traditions persisted. Walking through the villages of Santander Province, for instance, houses that appear to be of the late XVI century both inside and out are plainly dated 1780 or thereabouts. Of such homes the Basque Provinces, Andalusia, and Catalonia including the Balearic Isles, present each a distinct type; and each of these regional types would be worth a study in itself which would treat both of the exterior and interior of the house. For the present publication, Argenton in Catalonia, and Sarriá in Majorca have supplied the best rural examples.

Of the four classifications—the lordly XVI century interior, the XVIII century furnished after the French fashion, the fairly modern palace with a collection of fine antique pieces, and the modest regional

house—the first and last are most truly national because their dominating note is precisely that which the XVIII century tried to discard, namely the *Mudéjar* or combined Moorish and Christian.

## STRUCTURAL FEATURES OF THE MUDÉJAR INTERIOR

During the various waves of foreign influence—Flemish and Italian in the XVI century and French later—this one internal semi-Oriental influence never ceased to operate. Until shortly after the year 1600 the great majority of Spanish artisans were Moors, and from their Arab art Spain accepted all that was practical from the Christian point of view, the fusion being known as *Mudéjar*. By the time of the expulsion of the Moors their precepts were thoroughly implanted and were perpetuated by their successors. Naturally these exotic interiors are most numerous in Southern Spain where the Mohammedans held their ground longest; but also the Oriental note can be found in provinces as far remote as that of Burgos where the castle of the Duke of Frias, in Medina del Pomar, built in the XV century and partly destroyed in the last Carlist War, was a superb display of *Mudéjar* treatment. The same is true of Peñaranda del Duero, of which several illustrations are given. In fact, in Andalusia in particular and provincial districts generally, (omitting Catalonia and Majorca) *Mudéjar* principles still dominate.

What comprises this treatment so far as the built-in decoration of the house is concerned? Answering in a general way, it implies first a free use of glazed ceramic in the form of polychrome tiles; a carved and painted wooden ceiling with doors and inside shutters of similar carpentry; and lastly a carved plaster frieze and bands of the same around all openings. This plasterwork, which one sees highly colored in the few Moorish monuments which remain in Spain, was invariably left white in Christian houses.

Being built around a central patio, Spanish rooms were necessarily long and narrow at the sides of the court and square at the corners. As to design they were quite innocent of studied, practical arrangements, so that all the units were pretty much alike. The only exception would be that a salon sometimes, but very infrequently, had a fireplace, and a dining-room sometimes had a recess to be treated in colored tiles or left plain to receive a wooden cupboard. Essentially a trabeated architecture, square-headed openings prevail, and ceilings are more often flat than otherwise. In the case of the three-plane ceiling the heavy transverse tie-beams still impart a rectangularity to the room. Doors are of two extremes, the inordinately large that give to the patio and the very diminutive and inconspicuous that connect one room with another. Windows exposed to the street are reduced in size, those towards the court larger; even when devoid of the ornamental plaster framing these bare windows, set always in a deep reveal and fitted outside with interesting iron *rejas*, satisfy the decorative requirements.

It is surprising how an apartment of such unmitigated rectangular simplicity can be transformed into something very sumptuous by a few dignified pieces of furniture, a few metal lamps suspended on long chains, and a few silk or tapestry hangings. Between it and the resplendent creation of the modern collector, built up mostly of Baroque retables and other ecclesiastic trappings, there is a vast difference. Besides the Moorish ceiling (*artesonado*), the colored tiles (*azulejos*), and the plasterwork (*ysería*), all incorporated features, a further Moorish inheritance is visible in the unrestrained use of canopies, cushions, embroideries, galloons, fringes, cords and tassels, wrought and gilded nailheads on furniture and doors, and small inlaid coffer placed on every table.







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### POLYCHROME TILING

Examining these incorporated features separately we find that the one which instantly stamps an interior as Spanish is the *azulejo*, or colored tile. In hot, insect-ridden countries, tiles glazed or unglazed make an ideal building material and, when polychrome, a brilliant and economic substitute for rich marbles. But the foreign eye is quickly surfeited with polychrome and demands a certain restraint. When the Christians conquered Andalusia and began to build they were less lavish with *azulejos* than their Moorish predecessors had been. In contradiction, one is quickly tempted to quote the Casa de Pilatos in Seville with walls paneled off in precious Hispano-Moresque lustre tiles suggesting the bronze sheen of Eastern silk rugs, but there are few wainscots as magnificent as this.

On the ground floor of the Andalusian house, and to lesser extent, the Catalan, with the double motive of defying insects and heat, tiles were used instead of wood for floor, wainscot or baseboard, window seats, dining-room lavabo, and even for the brackets that upheld a shelf. It is in this lower part of the house that the family lives in summer; in winter they move upstairs, and there in equally important rooms the tile is hardly in evidence. In Castilian palaces where the ground floor is dedicated to stabling and service, it is the upper, or *piso principal*, that receives a modest treatment of colored tiles. In both the north and south of the land, one observation holds true: that while the wainscot may be polychrome the floor is apt to be the natural baked clay color with only occasional bright insets. The preferred manner of laying it is in basket-weave, the small square interstices being filled with diminutive castles and lions. From the time of the union of Castile and León in the XIII century these insignia were used in the decoration of tiles, fabrics, woodwork, metalwork, etc.

The earliest ceramics, made by Moors for Moors, were of the geometric design permitted by the Mohammedan religion. Technically they were true mosaics, made of myriad little pieces cut by hand and fitted together. The same thing as is done today in Morocco—beautiful, but tedious and wasteful. Moorish Spain discarded the mosaic centuries ago and adopted two other methods. The first consisted in drawing the pattern on the wet tile with grease and manganese; this dry line (*cuerda seca*) prevented the colors from running together. The second consisted in pressing a matrix into the wet tile; the raised line thus formed acted as a barrier between the colors. This process was called the *cuenca*, or concave, for by it the line was raised and the color somewhat depressed, whereas by the *cuerda seca* the reverse was true. Designs were still geometric, but animal and floral forms were added.

About the beginning of the XVI century a monk from Pisa came to Seville and introduced free painting on tiles. This easy *pisano* process supplanted all others, and *pisanos* are still turned out by thousands at Talavera, Triana, etc. The yellow ground was traditional, with blue the dominating tone in the design. In the XVII or Baroque century, *azulejos* of this type instead of being purely decorative became a servile imitation of easel pictures; but even tile pictures when set off by sufficient plain wall surface can be very effective. The wainscoting of battle scenes in the City Hall of Toledo, and the Bible episodes in Nuestra Señora del Prado, in Talavera, are stupendous bits of tile decoration. Today there is an *azulejo* revival in Andalusia and the visitor to the Seville Exposition Grounds, while charmed with the tiled garden accessories, will probably wish that some restraint had been practiced within the house.

The tiled domestic feature most likely to recommend itself out-

side of Spain is the stair. The ample *escalier d'honneur* brought by the Renaissance and carved of marble or fine stone was only for great palaces; but the closed-in Moorish stair of tiles, often cramped but always picturesque, served for nearly all minor domestic work. Immediately one is attracted by the method of building up the treads and risers; a billet of oak or hard pine three by four inches forms the nosing, and is slightly rounded on its outer angle but never molded. The rest of the tread is filled out with plain tiles, but the riser, subjected to less wear, is in polychrome. A popular motif for this spot was the conventionalized pine tree (or more likely the Moorish crenellation) seen in the Altamira palace, Seville. The wooden nosing is never oiled, but is scrubbed with sand like a ship's deck. Following the stair run and protecting the wall against scrubbing is a low dado of colored tiles; and in lieu of a handrail is a stout silk cord or strap of velvet betasseled at each end and passing through iron rings in the wall. Walls are plain white, but the stair opening is framed by a band of *yasería*.

This same type of stair, but on a very magnified scale, was built into some of the finest Sevillian palaces where one would expect to find instead a Renaissance stair with open well, elaborately carved parapet or balustrade, and above an imposing wooden dome. The Casa de las Duenas and the Altamira Palace, both in Seville, show how strong was the earlier Moorish tradition.

### INTERIOR WOODWORK

Another typical feature of the Spanish house is the decorated pine ceiling or *artesonado*.\* Of infinite variety as to its painted decoration, structurally it embraced four general forms: it was either flat, simply beamed or coffered; or it was an open timber framing with elaborate tie-beams and double hip-rafters; or it was of three equal planes; or lastly, very polygonal in section, producing the effect of a barrel vault or a dome. This last form, called a *media naranja* (half orange), was used over stair-wells and square rooms. Under modern conditions it could hardly be imitated, but fortunately it is the simpler sorts that cover most of the important rooms in Spain. Whatever its shape, the *artesonado* is unlike the wooden ceiling of any other European country; not only its carpentry, but also its painted and carved decoration was executed in the Moorish tradition. About the only exception to this statement would be the coffered Renaissance ceilings in royal palaces (Charles V's at Granada, for one) designed by architects who had studied in Italy.

Ornamentally one of the most characteristic ceiling details was the Moorish bracket under the tie-beams, carved like a weird fish or animal head and often brilliantly painted. Of carving there was little else, painted motifs supplying the rest of the decoration. In the several old Gothic ceilings that still exist in Barcelona, Peralada, etc., the painting is dazzling even in the case of a church ceiling; but in Andalusia there is more sobriety—grisailles enlivened with primary spots. Many a pine ceiling was merely oiled, as in the Cabanyes House in Argenton.

Aside from the ceiling, woodwork in a Spanish room is limited to doors and windows, the absence of all trim around the openings being particularly noticeable. Of *Mudéjar* doors there are two types. The exterior has a heavy interlocking frame to whose outer side vertical sheathing is fastened by means of large nails with decorative heads or bosses; the reverse side is left as a series of deep unmolded coffers. This type of door, if hung in true Moorish fashion, stands outside the wall face and swings on pivots, the lower entering a socket cut in the stone floor, and the upper accommodated by a

\*On this subject an exhaustive illustrated study entitled DECORATED WOODEN CEILINGS IN SPAIN was published by the Hispanic Society, New York, 1920.







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projecting corbel. If very large, such doors are provided with a hinged postern.

Interior doors are much lighter, but structurally more complicated—built up of an infinite number of geometric panels mortised and tenoned together. The panel molds are of shallow relief and only in late Renaissance days were they carved. A much simpler variety of interior door is that built up of vertical sheathing to the face of which is nailed an over-all geometric pattern of light strips. Unlike ceilings, doors are rarely painted, but simply oiled. Of similar carpentry are the window shutters, many still in place on openings which went unglazed. Spain being a land of intense heat and light (not to mention cold) the shutter has a hinged panel to reduce the opening. As in the case of the door hinges, those of the shutter are inconspicuous. Examples like Peñaranda del Duero with elaborate strap hinges are an exception and bespeak French influence.

### ORNAMENTAL PLASTERWORK

Of Spanish plasterwork, or *yesería*, we have already said that it was not a vehicle for polychrome treatment in Christian Spanish houses. No matter how elaborate the pattern, it was carved, not cast; the proposed ornament was outlined before the plaster set, freehand, for an expert *yeseiro* had an infinity of patterns at his finger-tips. Modern Spain, like the rest of the world, now resorts to the quicker but less artistic process of casting, but here with the saving grace of going over it afterwards by hand. The chief *yesería* features are the decorative frame of door and window openings and the worked band below the wooden frieze of the ceiling. In Andalusia, however, its use was carried farther, soffits and archivolts of the patio arcade being thus ornamented. Of indescribable richness is the principal salon of the palace at Peñaranda del Duero where, in addition to the features mentioned above, there is a sumptuous chimney-piece and, what is rarer still in Spain, a minstrel gallery, all carved in Plateresque *yesería*. This salon, well illustrated here, was probably executed by Moors working under the Burgos architect Francisco de Colonia.

The earliest designs for plasterwork were geometric, that is to say, Mohammedan; but in the XVI century the typical Italian motifs appeared. It is not a little curious that the Renaissance should have made its greatest showing in plasterwork and tiles, both of which are Moorish legacies; but it must be remembered that except for the marble patio of a very grand palace there was but little stone-carving in the domestic architecture of Spain, and as for wood-carving, that was employed only for the ceiling and frieze-board. The plaster worker was thus left to play the role of the chief ornamentalist. Unfortunately in imitating such work today by casting, perfection in every unit will be the desideratum outside of Spain. About plasterwork not ornamental there is an important observation to be made: Spanish walls are never treated with that exaggerated roughness (*jeune* at best) affected by many who work in a pseudo-Spanish style. Artistic though it may be in cottage architecture it is alien to a country where the whitewash brush passes over every wall at least once a year; for in a few years any effort at texture (and in Spain there was no conscious effort at it) is obliterated. In exchange another charm is acquired, not due to granular roughness but to a general undulation of the surface. Such a wall is particularly beautiful under strong sunlight, its wavy imperfections resulting in exquisitely delicate shadows on the whitened surface.

### CHARACTERISTIC ACCESSORIES

In this Spanish room whose simple structure we have tried to describe, great spaces of white wall were appreciated for their dec-

orative contrast to the occasional hangings. Of these there were a great variety—Flemish tapestries, leathers from Cordova, local weavings in the Moorish tradition as well as rich damasks and velvets. Every family has a *repostero* on large scale—the family blazon in appliqué on a coarse yellow felt background, or embroidered on velvet. Oil paintings, while Flemish and Flemish-inspired were the source of supply, were of small size; but later and chiefly after the monasteries began to dispose of their treasures, large sombre religious canvasses were hung in the home. Movable furniture was scant. Nearly all the important pieces that one sees today (excepting the eternally domestic chest) came out of a monastery or a church sacristy, and one is left wondering what the private home of the XVI and XVII century previously possessed.

Table and floor candlesticks as well as suspended oil lamps solved the lighting problem, and for the former iron was nearly always used. On the floor heavy matting interestingly woven was spread and it is a pleasure to say that the same thing is made and used today. In front of chairs there was a Cordovan leather mat (and for the benefit of tourists let us state that there is not now a legitimate scrap of it for sale in Spain); beautiful Moorish patterned rugs from Alcaraz and Cuenca were also used. With these few accessories was achieved a simple interior of distinct personality.

### MAJORCAN INTERIORS

With the changes of fashion that came to Spain in the XVIII century many a fine old Castilian interior, especially in the cities, lost its character as such and became merely unsatisfactory French; but the old Catalan and Majorcan houses came off better. The background here was more suited to innovations, and this is particularly true of the island of Majorca. The modern and meretricious has not captivated the *Mallorquin* (Majorcan) and one can see homes that have not been altered for over a century.

In Palma, capital of the island, most of the great palaces date from the XVI century, the town of the middle ages having been destroyed by a vast conflagration. The burned city was probably thoroughly Moorish in aspect, but in rebuilding, the nobles turned to Genova for models. Hence the *Mudéjar* note is hardly seen; but neither are the interiors Genoese, for that style was confined to the patio and stair. They represent rather a persistent island tradition and this dominates even through the XVIII century when the English and French alternately held the neighboring island of Mahon. Always wealthy enough to pay for foreign art, the Majorcans had the good taste not to overfurnish. Further they continued to patronize liberally local industries—the silk and carpet weaving that survived after the Moors had been driven out, the pottery and glass making, and the good furniture that had always been made there. After the importation of mahogany from Santo Domingo, French styles were beautifully interpreted. Adrian Ferran and his school have already been mentioned in this connection. Several good mural painters flourished in Palma at the same time and left admirable frescos in the once simple salons.

It is interesting to note that in this doing over of Palma palaces the spacious entrance hall known as the *recibidor* was left intact. The simple dignity of the Oleza hall for instance, or the Puigdorfla, can be instantly appreciated in our illustrations. Almost equal in its three dimensions and much larger than the other apartments, the *recibidor* is a very distinctive feature. Its height is twenty-five feet or more, and the ceiling framed of heavy pine beams, is left undecorated, merely oiled; neither frieze nor wainscot modifies the expansive white wall; the bare floor of large limestone blocks is sprinkled daily with fine sand. In a room of such height it is natural







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that the windows should be enormous in scale; they have upper and lower sets of red pine shutters, the former manipulated by means of a tasseled cord, and their glass, which was added later as a concession to comfort, is leaded in; this is not seen elsewhere in Spain. Doors, small by comparison with the window openings, are built up of two thicknesses of red pine, an inch each, set flush with the stiles and rails and pinned in by lozenge-shaped pieces of lighter wood. The hardware, consisting of elaborate lock plate and pull, is of polished brass, though, on exterior doors, iron is sometimes employed.

The architectural severity is reflected in the furnishings. Except for an occasional verdure tapestry the sole wall treatment consists of big dark paintings, hung flat and often unframed. In the center of the room is a typical Majorcan table and on it a *velón* (tall brass oil lamp). Against the wall or forward of two windows stand the velvet or silk-covered chests which belonged to some ancestral bride and groom, while around the wall, stiffly set, is a succession of *fraileros* (monastery armchairs) interrupted only by a *vargueño* or perhaps a floor clock. The one light or frivolous note in the room is the wooden chandelier painted bright red, blue, or green.

Passing from the *recibidor* into the main salon one finds this latter as sumptuous as the former was plain. Structurally the chief difference lies in the ceiling, this being much lower and either of plaster frescoed or of wood elaborately coffered and oiled, but never treated in polychrome. Floors may be of red tiles or of the same big stone blocks, but here are covered with coarse matting or with carpets; such carpets, like the hand-woven linen of the island, are of the traditional *lengua* (tongue) pattern (the horizontal zigzags used by the Moors both for weaving and embroidering). Walls are hung with tapestries specially woven for the site or with damask, the preferred color being red, though yellow and green are also encountered. Above the hangings is a frieze of either pictures or mirrors, uniformly framed in heavy gold. If paintings, they are a succession of dark landscapes of the Wouwerman type, or of animals, or even of cut-out compositions pasted on a brilliant yellow ground and varnished. The dado is apt to be a grisaille of typical Italian motifs—*amorini*, classic ruins, gardens with figures, etc. As the dado would have been concealed and scratched by chairs low stools were used, with upholstered seats of the same fabrics as the curtains, and were placed in endless succession against the walls. Provision is made for intimacy as well, in the shape of a few small tables with comfortable chairs grouped about them; and if there be a chimney-place two parallel rows are set at right angles to it, the grandparents' armchairs nearest the fire and the baby's chair ending the long line. In all the rooms are magnificent brasiers, and these too are the focus for a group of chairs. This description of the Majorcan interior would be incomplete without reference to the superb crystal chandeliers, many of them island copies of the Venetian. Another point worth noting is that none of the apartments, formal or intimate, are cluttered up with those innumerable small manufactured articles that prove irresistible to most well-filled purses; and this welcome omission counts for much in the general effect.

### COMPARISON BETWEEN THE ISLAND AND THE MAINLAND

Between the Majorcan and Catalan house there are certain points of difference. In Catalonia ceilings are less lofty, are generally decorated in color, and show moldings—a feature more common to European work than to *Mudéjar*; door openings, instead of the usual plaster reveal, have stone lintel and quoins chamfered and terminating in an inverted V in the lintel, and this is true of interior as well as exterior openings; the typical medieval window called the

*ajimenez* (coupled arched lights separated by a slender shaft) long persisted in Catalonia with resulting picturesqueness both within and without; and lastly, the transverse stone arch to support the beam ceiling, as seen in great civil edifices like the Lonja of Barcelona, was often introduced into domestic. On the other hand, a point of resemblance is that Catalonia also indulged in a moderate use of tiles and practically never employed ornamental plaster.

Catalan furniture developed along distinctive lines which will be taken up presently in detail. In the XVIII century whole houses were faithfully done in prevailing French styles. Reus, Villafranca, and Olot, possess rich examples, but too un-Spanish to be illustrated here.

### GENERAL REMARKS ON SPANISH FURNITURE

In this brief space we make no attempt to give a history of the separate items of furniture that made up the Spanish interior; but it is not amiss to say that the earliest records for the Middle Ages are pictorial—the faithfully delineated still-life in illuminated manuscripts and in the religious paintings which were made later for churches and monasteries; next come the inventories of royal and noble households; and lastly, in Cean Bermudez' dictionary of illustrious artists and craftsmen we get the names of a few Renaissance carvers who applied their art to furniture.

From the pictures it would seem that the Gothic interiors had the usual solid-looking pieces with traceried panels common to all Europe. This is a break with the previous Moorish tradition of light scissors-system of construction seen in the illuminations; but paintings are not a reliable guide, for the artists were mostly Flemish and were no doubt depicting the northern interior so familiar to them, whereas much Spanish furniture, even though French monks installed here designed quantities of it in their fashion, was made by Moorish artisans and after their own models.

From the inventories we learn hardly a word about construction, but much about the rich hangings which made a simple wooden frame regal-looking and costly; further, these old documents make it certain that, as stated above, Moors and Moorish traditions were paramount in the furniture industry, for Arab terms are constantly encountered. Among them are *guadamacil*, leather gilt and painted and made chiefly at Cordova; *taracea*, inlay of woods; *ataujia*, damaskeening, or inlay of metals. And though today the Moors are gone forever, these terms remain.

It is doubtful whether anywhere else there was such a protracted period of inappreciation of native products as in Spain, and during that time much that was valuable was deliberately destroyed or discarded; therefore very few strongly Eastern pieces, that is to say, of salient Moorish flavor, have come down to us. One of the most remarkable is the *Mudéjar* (combined Moorish and Christian) wardrobe illustrated. It is one of a pair. Its entire exterior as well as the inner face of the doors is a geometric interlacing of strips, while all the interior is painted in small motifs. In short, the whole technique is that of the *artesonado*, or Moorish ceiling. Nothing farther from the carved Gothic wardrobe of the north could be imagined. This pair is ascribed to the XV century. Of great importance archaeologically, no Spanish museum has seen fit to acquire them although they have been on sale for twenty years.

Attributed to this same period are a few other pieces, chiefly Gothic chests, but the investigator does not come face to face with a considerable quantity of Spanish furniture before the year 1500. This ushered in the Renaissance century in Spain, yet only a small proportion of the furniture then produced (choir stalls chiefly) was affected by the Italian movement.







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While luxuriant with the silks and tapestries listed in the inventories, it is doubtful whether the Spanish interior, even during the opulent Renaissance days, contained as many separate items as did contemporary homes in Italy, France or England. This comparative paucity persisted into the epoch of French importations, when certain objects indispensable to comfort elsewhere never took in Spain. The day-bed, for instance, was frowned upon by the rigid Spaniard even under the lax Bourbon régime, and in fact it is still despised by the old-fashioned aristocracy. Ladies should not recline; if not well enough to sit upright on a straight-back chair or a stool without a back they remain abed and out of sight. Nor did the masculine sex receive any more consideration. With the exception of Philip II's "gout chair" we know of no instance of concession to creature comfort.

To judge from the absence of the dumb-waiter for passing cakes, and the glazed cupboard of corner or other form for guarding tea and chocolate-cups, there was less intimate visiting from house to house than in other countries, and this is still the case. Only a few, and exclusively in Madrid, have broken with the old conservative customs. Commenting on this moral deterioration, a certain aristocrat was heard to remark the other day: "When I was young it was considered extravagant hospitality to offer a cup of chocolate to the *señor cura* (priest) the day he came to confess the family; but now! it is offered to any sort of a visitor and on any occasion!"

Another object that never became popular was the bureau with drawers, the chest always being preferred for laying away clothes and household linen. In unpretentious rural houses it is not unusual to encounter even today as many as thirty old chests and not a single bureau. This failure to appreciate the superior practicability of bureaus, sideboards, dish-closets, escritorios, etc., is thoroughly Spanish. It is in line with the attitude towards the domestic plan which, as we have pointed out, ignored the exigencies of household service. One may, then, in any brief review of Spanish furniture confine one's remarks to the following elementary objects: tables, chairs, benches, chests, *vargueños* (Spanish cabinet), beds. These, with the addition of picture and mirror frames, and of smaller objects like braziers, lanterns, candelabra, and a profusion of coffrets or table boxes, would make a representative list.

Walnut was the great Spanish wood and no other, after rarer woods began to come in from the colonies, ever ousted it from first place. Oak came next, it and chestnut being used in the north—Asturias and Viscaya. In Majorca a fine-grained deep red pine called *madera encarnada* (red wood) served for the best furniture as well as for shutters and doors, but in the XVIII century it ceded partially to solid mahogany. Veneering was not practiced but the Eastern art of inlaying, generally termed *encrustación* or *taracea*, gave the exotic woods a limited place in Spanish furniture.

### SPANISH CRAFTSMANSHIP

Certain recent writers speak in high commendation of the beautiful workmanship manifest in the mobiliary art of Spain. With this it is hard to agree. Early pieces are as solidly and honestly built as those of other countries, but with even less nicety of craftsmanship. In the same piece that shows neat dovetail and mortise-and-tenon joinery may be seen the most brutal use of big nails. In fact, as proof of how durability was esteemed paramount to finish might be quoted the municipal order of Granada (published by Leonard Williams) to the effect that "The four nails which fasten the seat of the chair to the legs must traverse the frame completely and be hammered back upon the other side, unless the surface be inlaid, in which case they need not pass completely through." In more than

chairs the maker seems to have taken pride in using big nails and clinching them visibly on the reverse side. In short, Spanish furniture during about two centuries and a half was crude, in the sense that the oak period of England was crude, and this quality in each case gives personality. New designs and new methods came to England, but not to tenacious Spain, and a piece of relative newness may look as archaic as one of the XVI century.

As to design, Spanish furniture, unlike the Italian, was not architecturalized under the influence of the Renaissance. It had but scant acquaintance with orders and moldings, and a piece that has, strikes us instantly as less Spanish. This lack of moldings made it consistent with the room that held it, and in the case of each the lines were those structurally necessary, while the enrichment was applied, not incorporated. Carving, which received great stimulus with the coming of the Renaissance, stands outside this remark; but then the best wood-carvers, and no country produced better, were snapped up by the churches and were not an important factor in the history of domestic furniture. No, fine craftsmanship and general elegance are not the salient qualities of Spanish furniture; but on the other hand it has its own assertive, racial character—a compound of simplicity, strength, and seriousness. This is enhanced by the fact, so specially grateful to the foreign housekeeper in Spain, that even the most inefficient housemaid understands how to oil and care for old furniture. It is the tradition of the land. Thanks to it, the most unpretentious old walnut piece has a *patine* that in itself makes it a joy.

By way of briefly describing the various items of Spanish furniture, we may say that the characteristic of the tables and benches is their splayed legs and ornamental iron brace; of chairs, their simple rectangular form and the preference for leather seat and back; of chests, their leather or velvet covering fastened down by ornamental nails; of *vargueños*, their iron locks, hasps, fixing-staples, hooks, pulls, and above all, their lozenge-shaped plaques *ajour* with backing of red velvet showing through; and finally, of the sacristy piece now serving in many dining-rooms as buffet, its little spindled or latticed upper compartment.

### TABLES

So many tables (*mesas*) were used by the monasteries and churches that these have supplied nearly all the dining-rooms and libraries of Spain (not to mention those in the rest of the world). An old dining-room table made as such for the home is so difficult to find that one concludes that the Spanish family, which lived on the patriarchal system of two generations at least under one roof, ate from a board built up on trestles or supported on a central post with spreading feet and arms. The same may be seen in the refectories of the Convent of Santa Clara in Seville, and of San Jeronimo in Cordova, both illustrated. The tables in present use were made high to accommodate the stilted *frailero* or monk's chair. They are with or without drawers, have turned legs set vertically, or splayed legs of waved or lyre form, these latter, as said, being the more typical. The splayed leg type is accompanied by the wrought-iron brace, and the turned leg by wooden stretchers. Common to both is the following structural peculiarity. In the underside of the thick walnut top is a dovetail groove into which a heavy transverse billet is driven; this is cut flush at the table edge and the end molded. To it the legs are either hinged or mortised and tenoned. Even when not hinged the table is still dismountable owing to the billet being in two lengths, upper and lower, held together by turn-bolts. This is clearly shown in the various drawings of tables. The legs and the irons received most of the ornament; and irons alone if interestingly







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worked often determine the value of a piece. The walnut top is one beautiful thick slab, sometimes as wide as four feet, or as long as twenty. The edge is square, never molded; carved edges are either late Baroque or posterior. In Granada sacrilegious wood-carvers of today are expending their talent not only on the edges but on the whole top surface. Worse to relate, they never fail to find tourist purchasers.

The table with spread legs as just described is repeated in small size even to the irons; but the most typical small table is that from the kitchen, known as the *tocinera* (pork table), dedicated to pork-salting and sausage-making and all the other processes for preparing this delectable staff of Spanish life. Solidly made, crudely carved, these sturdy little pieces have a great deal of character and are much sought today to serve as smoking tables in salons. The small gate-leg table was also used in the Spanish kitchen and is the only one with round top ever encountered.

Except the Majorcan table of red pine, its top of several boards and with irons at the corners, there appears to be no one form peculiar to any one region, the types mentioned being found more or less all over the mainland. The quality of the carving is the likeliest clue to locality, being crudest in the outlying provinces.

### CHAIRS

The Spanish armchair (*sillón*, augmentative of *silla*) is already known to the New World. Under the name of Mission Furniture it and the exaggerated forms derived from it have made their way all over the United States. Its history is somewhat as follows: the missionaries who settled in Mexico and worked up the California coast naturally made for themselves the type of furniture they had been used to in their home monasteries. Thus the simple leather-covered *frailero*, or monk's armchair, was introduced. Its merits being appreciated by American manufacturers, it was used as a prototype and the genus was christened Mission; but its admirers forgot that the colonial product which they used as a model was decidedly heavier and less graceful than the original; and instead of correcting its defects they exaggerated them.

On the original Spanish walnut *frailero* the dark leather was often tooled in geometric patterns and was always held by hand-fashioned iron or brass nails; the seat was provided with a substantial velvet or leather cushion. On the oldest examples there was a long iron staple serving also as brace across the back, and this unhooked, and the broad front stretcher taken out of its sockets, frame and leather were collapsible and the chair could accompany its owner on his journey.

With the addition of a carved front stretcher the same armchair, leather and all, but the leather covered with silk or velvet finished off with rich galloon and fringe, served for the salon. Retaining the leather relieved the fabric from strain, and further, at the back, obviated the need of a wooden stretcher. Our illustrations show how this originally simple chair became more and more sumptuous in its wooden-frame, metal mountings, and coverings; though regarding this last item, tapestry and needlework upholstery never had the vogue here they enjoyed in other lands, which is strange considering that the Spanish needle worked magic.

Chairs (*sillas*) other than armchairs varied with the region. Broadly speaking, Aragon and Navarre had an all-wood chair with little arches across the back supported on turned spindles; in Santander (referred to in Spain as The Highlands or *La Montaña*), they had the all-wood as well as the corded seat; in Castile, Andalusia, and Catalonia the rush seat had preference; in Mallorca even more than in Santander the seat was corded in most ingenious patterns.

In Catalonia, the tall chair-back built up of ornamental stretchers appears to have been more common than the back of splats. All these popular or cottage types show considerable skill in their simple surface adornment of incised geometric patterns, or of mere gouges. The provinces are ransacked for them and side by side with their modern facsimiles they are placed in the same salon with rich damask hangings, velvet-covered furniture, and precious works of art of all kinds; the distinction they would have in a simple interior is thus lost.

The folding scissors-frame and its derivations—the Dante and Savonarola chairs of Italy—had their natural habitat in Spain. This *sillón de caderas* (hip-joint) was the Moor's seat of dignity, and with its decoration of minute inlay in ivory, bone, or boxwood, was considered by the Christians more important than their own plain *frailero*. But strange to relate, with the coming of the Renaissance, it dropped out of favor, and this precisely at the time when Italy who had sent the Renaissance was showing great partiality for it. Today a genuine example is as difficult to secure as a piece of Cordovan leather. Nothing later than the XVI century is found in collections; and among them only one example that we know of is carved and that but meagerly. The rest are true to the Moorish adornment of inlay. Where this is applied in minute dots of bone or ivory it is called *granos de trigo* (grains of wheat.)

After the introduction into Europe of Chinese and Indian art by the East India Trading companies that were formed in Portugal, Holland, and England (XVII century), Andalusia and Catalonia developed a great fondness for lacquered furniture. In the matter of chairs the latter province accomplished something quite distinctive—tall-backed, rush-seated, solidly built, top-heavy looking, yet very attractive. The ground color is either green, ivory white, or red, whereas in Andalusia it is nearly always red; and in both regions the gilding was of excellent quality. Our illustrations are from Catalonia. Beautiful Andalusian specimens may be seen in the mausoleum at Osuna, and in various sacristies of both Seville and Granada, all of them still brilliant in spite of centuries of service.

Black lacquer furniture, in appreciable quantity, made its appearance in Spain later than elsewhere, not to any extent until the early XIX century; but its decoration of minute bouquets of flowers (omitting the pearl inlay) had long been used in Andalusia for a common pine article painted, not lacquered. The preferred color was green. This economical interpretation of lacquer is still made in quantities in Seville, and genuine old pieces are highly prized. In the class of our own old painted "cottage furniture," it is heavier of line and looks far more substantial. In fact, nothing in Spain was ever made on a dainty model.

### BENCHES AND STOOLS

Benches (*bancos*), to judge from the number still seen, were used everywhere from the kitchen of the humblest inn to the High Altar of the cathedral. To see the best that remain one should make it a point to enter the sacristies, chapter-rooms, and city halls of Toledo, Avila, Salamanca, etc. Most benches are demountable. Whether all wood or upholstered, the structural principle is about the same—the back hinged to fold down on the seat, and the legs to fold under when the iron braces are released. An all-wood bench has a back either solid or composed of a diminutive arcade supported on spindles. Solid backs are adorned with good hinges, metal plaques, or the escutcheon of some monastery, city, or family. Very few solid backs were ever carved; as in the case of chest-tops, such adornment is likely to be a later addition. In the north or Montañes region, a bench not demountable is found, of rude make but inter-







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esting. Its legs are vertical, turned or square; it has a plain apron under the seat and a back cut in the form of a graceful console or scroll.

The upholstered bench was highly considered, as its presence in the places mentioned above would indicate. Leather or velvet was quilted into lozenge or crescent shapes, the stitching being done with heavy raw linen thread. Leather benches, however, are scarce, probably because when the old ones wore out it was easier to obtain velvet or brocatell for recovering than finely cured pliable skins. An unusually fine velvet specimen with claw feet figures in our illustrations (Almenas collection). It dates from the XVII century, after which time few of its kind were made.

A very exceptional and beautiful bench is that belonging to the Duke of Medinaceli, having been used by one of his XVI century ancestors as a judgment seat in the family palace at Soria. It is carved all over in the best Plateresque manner and is as fine in quality as the carving of the portal of Salamanca University. But this piece is in no way typical of Spanish benches and must be regarded as unique.

In the XVIII century graceful settees (*sofas*) of English and French influence became common in Spain; good examples in walnut are abundant. The back is equivalent to three, sometimes four, chair-backs with spindles or flat splats, and the seat is of rush applied to a removable frame. The settees of Majorca adhered more closely to the foreign model, particularly English, and were of mahogany.

Another common household seat was the low stool (*banquete*). All-wood with turned legs and an S-shaped saw-cut in the seat for picking it up, it had its place both in the kitchen and the best room. There was also the upholstered stool, equally simple of frame and covered with leather or velvet ornamentally nailed down. The sumptuous French gilt stool with needlework, tapestry, or brocade seat, was copied only for a few late royal and aristocratic residences.

### CHESTS

In Spain as in all Europe chests were as indispensable as tables and chairs. They held clothing, linen, silver, tools and grain, and served as seats as well. Those in the *sala* were supplied with big cushions. The old name was *buche* (hutch), but the term now used is *arca* with its augmentative *arcon* and diminutive *arquilla*. The earliest chests are either frankly Gothic and carved or painted and iron-mounted, or else *Mudéjar* and inlaid, in which latter case even the underside of the lid is often decorated in this manner. A notable Spanish Gothic chest possessed by the distinguished painter Moreno Carbonero, and which once belonged to Isabel the Catholic, has a trunk top and is painted dark red and entirely overlaid with iron roping in imitation of a heavy net. This rope at each intersection forms the Queen's monogram. In the XVI and XVII centuries the church sacristies employed no end of chests, always with some emblem of the faith carved on the face; these are now the principal stock of the antique dealers.

The two regions that achieved the most distinction in chest-making were the north, Viscaya and Asturias, and the northeast, Catalonia. In the Asturian chest the end stiles are prolonged to raise it some eight inches off the ground, and the whole stands as tall as the modern sideboard (for which it is often used by modern collectors). It has an all-over incised decoration of geometric forms or simple gouges. Like the chairs of this region previously described, it belongs to the realm of popular art. The Catalan chest is a much more ambitious product, boasting moldings and carving in relief. Its first peculiarity is that the inner side of the top is carved and the top thrown back while a secondary plain lid secures the con-

tents. The other peculiarity is that the Catalan chest has sex; if one-third of its length towards the right is converted into a little bureau of drawers hidden behind an invisibly hinged panel of the front, it is a *bembra* (female), meaning that this ingenious arrangement was a provision for the bride's small trinkets; if the chest has but one single large compartment it is a *macho* (male), and was made for the groom. As the inner face of the little door on the bride's chest is carved, like the underlid, *bembras* are much sought by collectors. Most of the Catalan chests picked up today are of the XVII century, but the early one illustrated from the Episcopal Museum in Vich is proof that the type is very old.

Particularly Spanish is the leather or fabric-covered chest, as it offers a *raison d'être* for the popular Moorish nailhead decoration. Trunk rather than chest it should be called, for the lid is generally arched or three-sided in form, and the inside is silk-lined and ribbon-trimmed. Not only its costly mountings and covering, but also the handsome carved and gilded stand on which it is placed make this type of trunk worthy of a place in any salon. For the silk or damask covering, crimson was the favorite color, but green and blue velvet are met with. For fabrics of this sort the nailheads are of cut brass. Leather chests or trunks abound more in Andalusia than elsewhere in Spain, and the arrangement of the nailheads constitutes the only ornamentation save the open-cut iron lock plate which is generally very elaborate.

### THE VARGUEÑO OR TYPICAL SPANISH CABINET

When we come to the *vargueño* we reach the preeminently Castilian piece of furniture. *Vargueños* may be found, very few of them, in Italy or Flanders, due to Spanish intercourse, but here in Spain in spite of the great number that have been sold they are still seen everywhere. Of great variety and every degree of richness they answered the double purpose of desk and cabinet and found a place in every study and every place of business. The origin of the name is puzzling; the oft-repeated derivation from the name Vargas, a little town near Toledo supposed to have been a center of their manufacture, is now rejected as an etymological myth.

Analyzed, the *vargueño* consists of two parts, upper and lower. The upper is a box filled with little drawers and compartments with tiny doors, and with its face hinged to open downward to disclose this inner arrangement. The same without the hinged front is called a *papelera*, though the terms are loosely applied. The lower part may be one of several types as our illustrations show. It may be a trestle, called a *punte* (bridge); or it may be a solid cupboard of four divisions, two drawers above and two compartments with doors below; or it may be simply a narrow table with turned legs splayed and graceful bracing irons. The first mentioned, the *punte*, is the classic stand. It and the cupboard type are fitted with two long pulls finished off with a shell or mask and sliding into a slot; pulled out their full length these support the front of the cabinet when let down to be used as a desk. The narrow table being without these attachments is intended to combine with the open-face *papelera*. The solid lower stand used separately is a very presentable piece of furniture, but from the practical view point its shallow cube-like drawers are far from convenient. Very rare and much prized is a scissors-stand inlaid in "grains of wheat" like the cabinet it supports. This may have been the first kind of *vargueño* made, which would indicate that the piece was of Moorish origin.

Decoratively the *vargueño* is unique both inside and out. The front closed shows a number of pierced plaques of iron laid over red velvet and frequently gilded; at the corners are interesting little hooks and slides for securing it, and the lock is very special and was







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not used for any other piece of furniture. It consists of a long hasp dropping from the top and slipping into the face of the patterned lock plate. How rich some of these special locks were is evidenced by the fact that they were often removed and sold apart from the plain piece they adorned.

The typical and oldest inside treatment is a very oriental-looking enrichment of gold, bone, or ivory, and black and red paint. Besides this polychrome *Mudéjar* decoration, there were no end of other combinations, as our illustrations show. The Renaissance carvers made each little door-face the vehicle of beautiful work; and when French marquetry came into fashion handsome *vargueños* were made in ebony and shell with tables to match, without a drop-front and treated architecturally like a miniature classic temple; but splendid though these pieces are, they do not charm like the primitive walnut iron-mounted piece which is so truly Spanish.

### BEDS AND THEIR COVERINGS

Spanish beds (*camas*) appear not to have received very special treatment until the XVII century. In the furniture exhibit at Madrid by the Sociedad Española de Amigos de Arte, covering the XV, XVI, and first half of the XVII centuries, not one bed was shown. We cannot take it for granted that there was a total lack of authentic early examples; but that these were nearly all corded frames with four plain posts, the whole structure intended to be hidden in Oriental fashion under mattresses, spreads, and unhygienic canopies. Plain folks did without the curtains, to judge from the traditional Lagartera bed illustrated, which is without a canopy, but smothered under beautifully embroidered spreads. Beds, plain or sumptuous, were placed in a corner or in a walled-off alcove; indeed *alcoba* is synonymous with bedroom.

With the featuring of the structural frame in the XVII century, three principal types of bed were evolved. Castile developed an Herrera-like structure with the pediments and pyramidal finials so characteristic of that architect. Such beds exhibit more ornament than Herrera permitted himself when designing the bookcases for the library of the Escorial, for the posts are scored spirally and the headpiece carved in low relief, this in a manner so like English Jacobean strapwork that it is hardly representative Spanish ornament. The two other styles referred to were made in Catalonia and Majorca, and resemble the Portuguese. That of Majorca is either of walnut or mahogany, has four turned posts, sometimes very heavy, and headpiece of a series of wavy spindles. It was a canopy bed covered with a *cielo* (ceiling) of native blue and white linen, with shallow valance and spread of the same. The Catalan bed is more ingenious in its structure. Separate from the bed-frame is a solid headpiece of Baroque silhouette which hangs upon the wall like a picture; against it is rolled the low four-post frame. This bed was always made of pine, the headpiece consisting of horizontal boards battened at the back, treated with size, and decorated with a religious scene executed in gold and color on the general background of pale green, blue or grey. These painted beds were dressed either with linen knot-woven spreads (*colchas*) or with the block-print chintzes that were made in such quantities in Catalonia and Portugal in the XVIII century.

As the bed, among the humbler folks, was the *raison d'être* for most of the interesting popular weavings and embroideries, one could hardly create a Spanish bedroom without a little information on this subject. The blue and white linen of Majorca was woven in the *lengua* (tongue pattern) of the Moors—horizontal zigzags. Bedspreads, curtains and chair seats were made of it. Another Majorcan woven *colcha* was of many colors; warp and woof of jute

or linen in the natural tone or in reddish brown or blue, with small conventional repeats woven at intervals in wool, all the whites being later stitched in by hand after the weaving is detached from the frame. In Castile, bedspreads were either white or variegated and nearly always woven in knots. They are not to be confused with "hooked work," as each loop is knotted before the shuttle passes on and cannot be pulled out. White spreads are all linen and very thickly knotted into beautiful conventional animal patterns, often bearing besides, the bride's name and date. 1790 is the oldest specimen we have seen. The colored *colchas* of Castile have the natural linen for both warp and weft, on which bright wools form the knotted design, but so sparsely that the light background counts for much of the effect. Spreads of exclusively black loops on white are peculiar to the province of Segovia. Throughout Castile these knotted spreads are used not only on beds, but to keep the sun from penetrating canvas-topped vehicles; but collectors seek them to spread on the floor. In the shops they are offered as *Alpujarra* rugs, but the true Alpujarra (province of Granada) differs from the Castilian in that it is so thickly knotted with wool that the linen backing is invisible.

Not for warmth, but exclusively for show, are the embroidered, filet, and drawnwork bedspreads of Lagartera (province of Toledo). In the filet (*malla*) a few Renaissance designs crept in, but the colored embroideries and the drawnwork (*deshilado*) hark back to the Persian designs brought to Spain by the Arabs. In latter years Lagartera work has met with such large sale among foreigners in Madrid that it has become indifferent and slovenly; but old pieces—spreads, towels, curtains, etc.—are very beautiful and considered worthy of the best Spanish collections.

### MISCELLANEOUS OBJECTS

With regard to the various small accessories seen in these illustrations, no one assembling a Spanish room could do without a number of typical frames (*marcos*) for mirrors or paintings. The word mirrors does not refer to the gilt cornucopias used so much in Italy and Spain during the Baroque epoch, but to the earlier Spanish mirror framed in a black waved molding, the carving minute and the mold wide. Such mirrors were tipped out from the wall and held at their angle by three heavy red silk cords, two fastened to the top and one to the bottom. The same black mold was used for pictures in the sombre period of Philip II; also an almost flat black frame with long Latin inscriptions in gold so regularly spaced as to form a running design. As precursor to the Baroque came the most popular of all Spanish frames—a flat molding painted green, black or red, and with carved and gilded motifs at the corners and center of each side. Red always figured a great deal in Spanish frames, and the picture itself being very low in tone, the effect was excellent. Everybody owned a few of these dark mysterious canvases or equally solemn family portraits; and after the Disestablishment Act (1835), thousands of paintings and polychrome sculptures, by great masters and inferior, came out from the convents to enter private homes. In Andalusia particularly these dark rich spots against the white plaster wall are in themselves a decorative scheme.

The lighting problem in old Spanish houses was solved by means of large brass oil lamps suspended on chains, great crown-like iron hoops likewise suspended and holding many candles, and brass and iron candlesticks of all heights. None of these differ from those used in the churches. Apart from them is the traditional Andalusian lantern (*farol*). It is polygonal and built up of many intricately shaped panes of glass and of heavy sheet tin fancifully cut into open-work patterns and painted or gilded. Either suspended on a single







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stout silk cord or mounted on red poles, it may be seen in every Sevillian patio. The pole lanterns, as may be divined, were for carrying through the streets, but are now more often set stationary in old stone capitals or marble blocks.

Small boxes (*cofrechitos*), such as played their part in every Eastern fable, were a prized possession among Spaniards. For the smallest, probably for feminine use, the chief decoration was inlay—ivory, bone, wood, shell; or they were covered inside and out with velvet held down by ornamental nails. To hold papers and other valuables there were larger, more utilitarian boxes. These were leather-covered and iron-mounted, reduced facsimiles of the larger chests. *Vargueño* boxes were also made in miniature, imitating the larger in every detail.

Some of the most interesting smaller objects came from the kitchen; among these the tall iron fire-guard with its rings for holding jugs to mull the wine; and *morillos* (little Moors) or fire-dogs. Chimney places, it will be remembered, were rare except in the kitchen. Another chimney adjunct, the *espetera* or scrolled iron rack for hanging ladles or saucepans, has also taken its place in the

salon; nor can one dissociate from any Spanish interior the popular household pottery made in the XVII century at Talavera in Castile, Triana in Andalusia, and Manises in Valencia. The most prized piece is the *aguamanil* or wall lavabo for the dining-room, but collectors by no means overlook the decorative value of the humblest kitchen plate or bowl.

It is hoped that these illustrations and remarks about Spanish interiors and their furnishings may be of special use to those dwelling where a lingering Spanish tradition has stimulated the reproduction of old styles. To judge from recent work done in California and Florida, the exterior of the house has been inspired by the simple stucco mission buildings; for the interior, however, there was no prototype at hand. Baroque churches in Mexico appear to have supplied most of the ideas as well as the actual material. The results are often of creditable originality, but in many cases are more Spanish than anything in the mother country. The present varied offering by widening the scope may lead to something equally original in the more sober phases of Spanish decorative art.

MILDRED STAPLEY.

Madrid, 1922.







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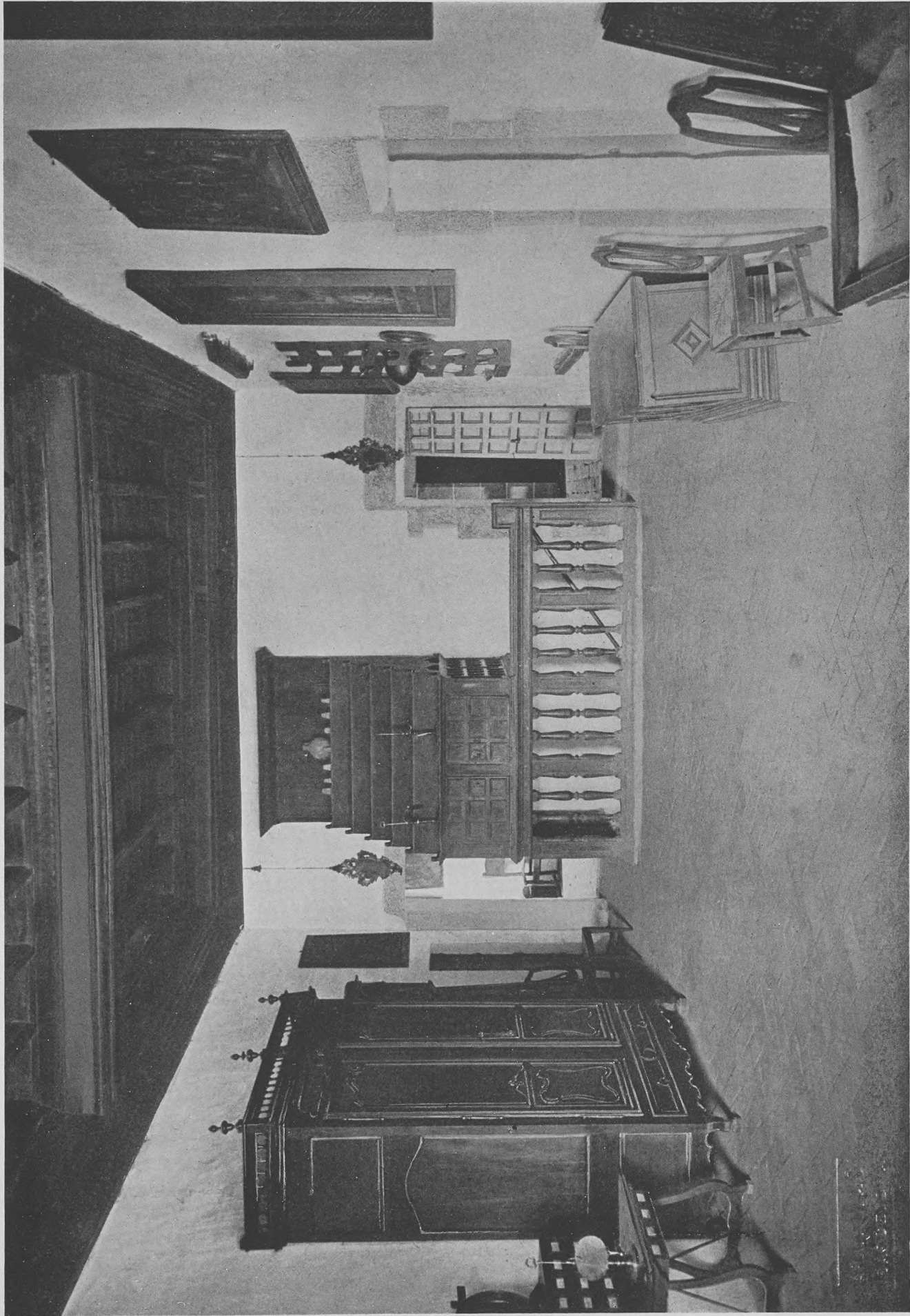


ARGENTONA, CATALONIA, XVII-CENTURY HOUSE OF THE CABANYES FAMILY, WITH ORIGINAL FURNISHINGS. MAIN SALON









(Photo Mas)

ARGENTONA, CABANYES HOUSE. UPPER HALL, WITH CUPBOARD BUILT OVER STAIRWELL









(Photo Mas)

ARGENTONA, CABANYES HOUSE. BEDROOM WITH XVIII-CENTURY FURNISHINGS





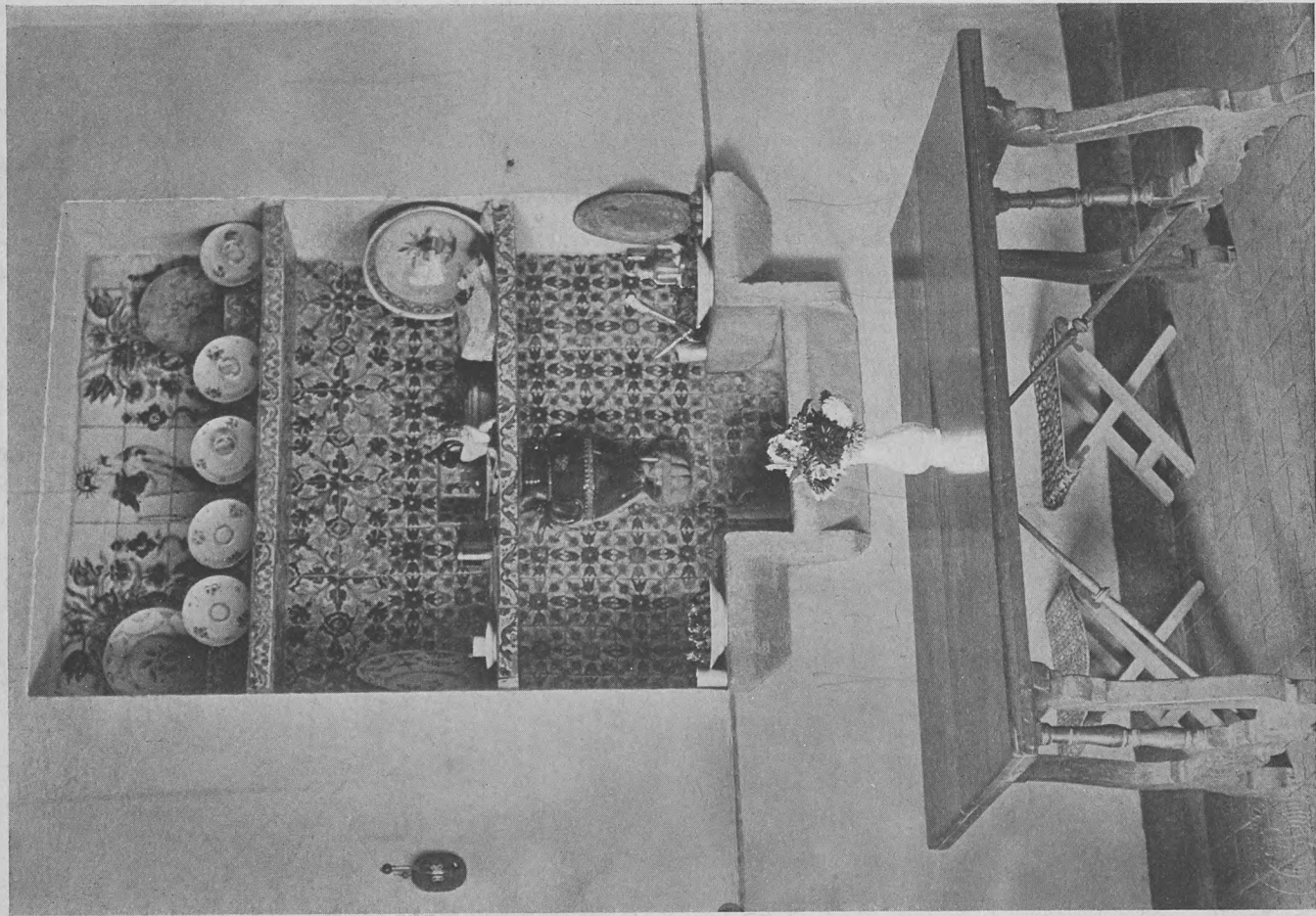




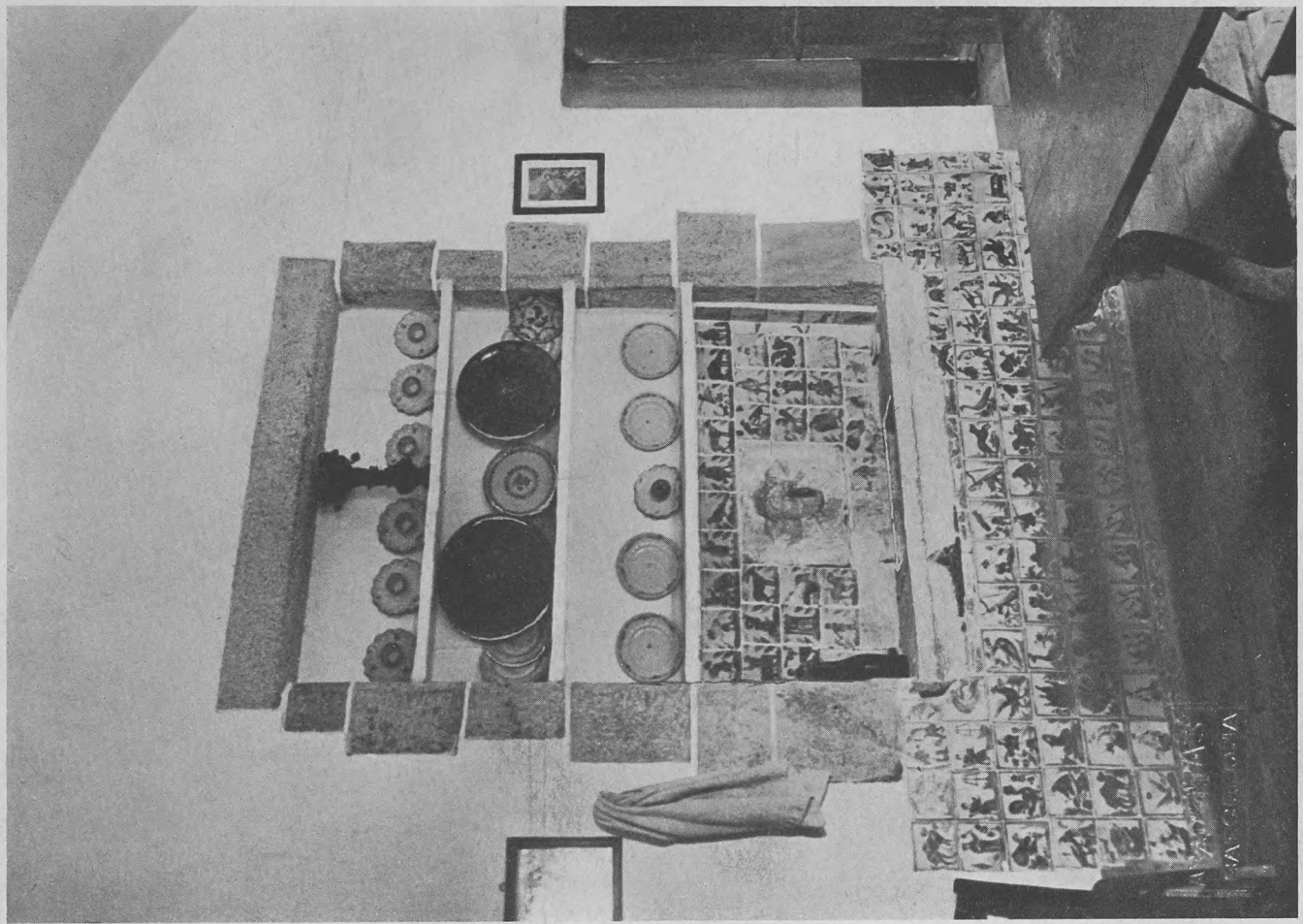
ARGENTONA, CABANYES HOUSE. DINING-ROOM WITH TILED CUPBOARD AND LAVABO



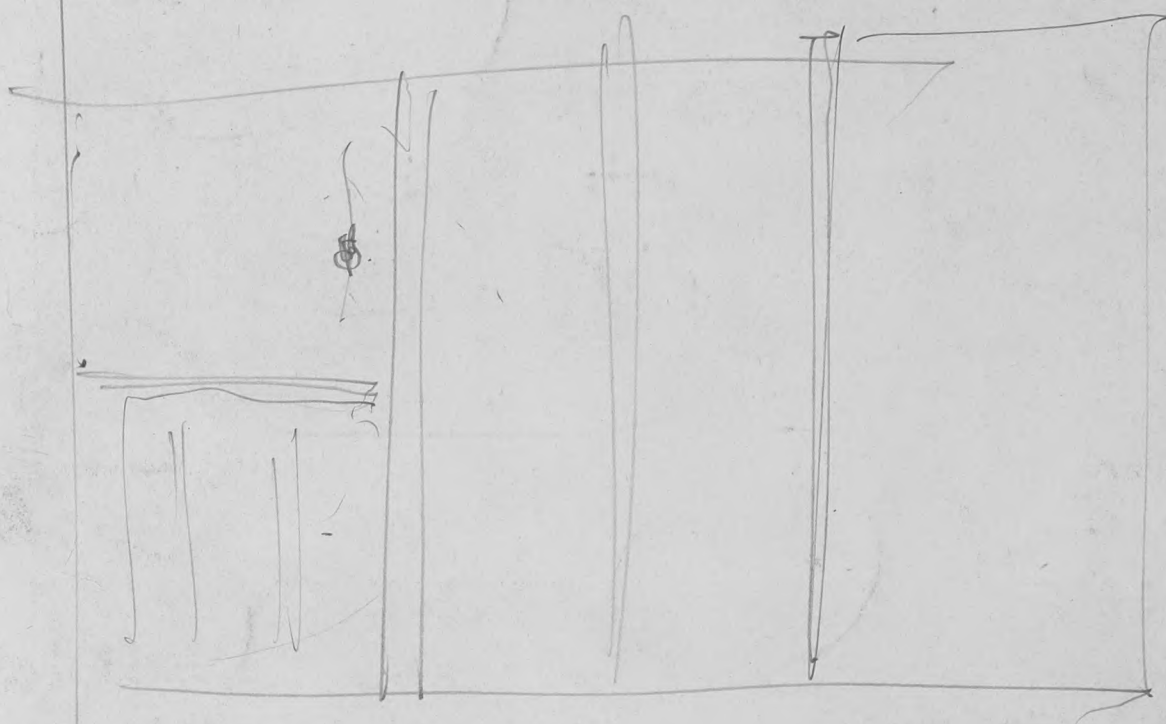




ARGENTONA, SABORIT HOUSE. DINING-ROOM WITH TILED  
CUPBOARD AND LAVABO



(Photo Mac)  
ARGENTONA, GALLIFA HOUSE. DINING-ROOM WITH TILED  
CUPBOARD AND LAVABO







MADRID, PALACE OF THE CONDE DE CASALS. COVERED PATIO TREATED IN POLYCHROME TILES AND WHITE STUCCO; GALLERY ALONG EAST SIDE



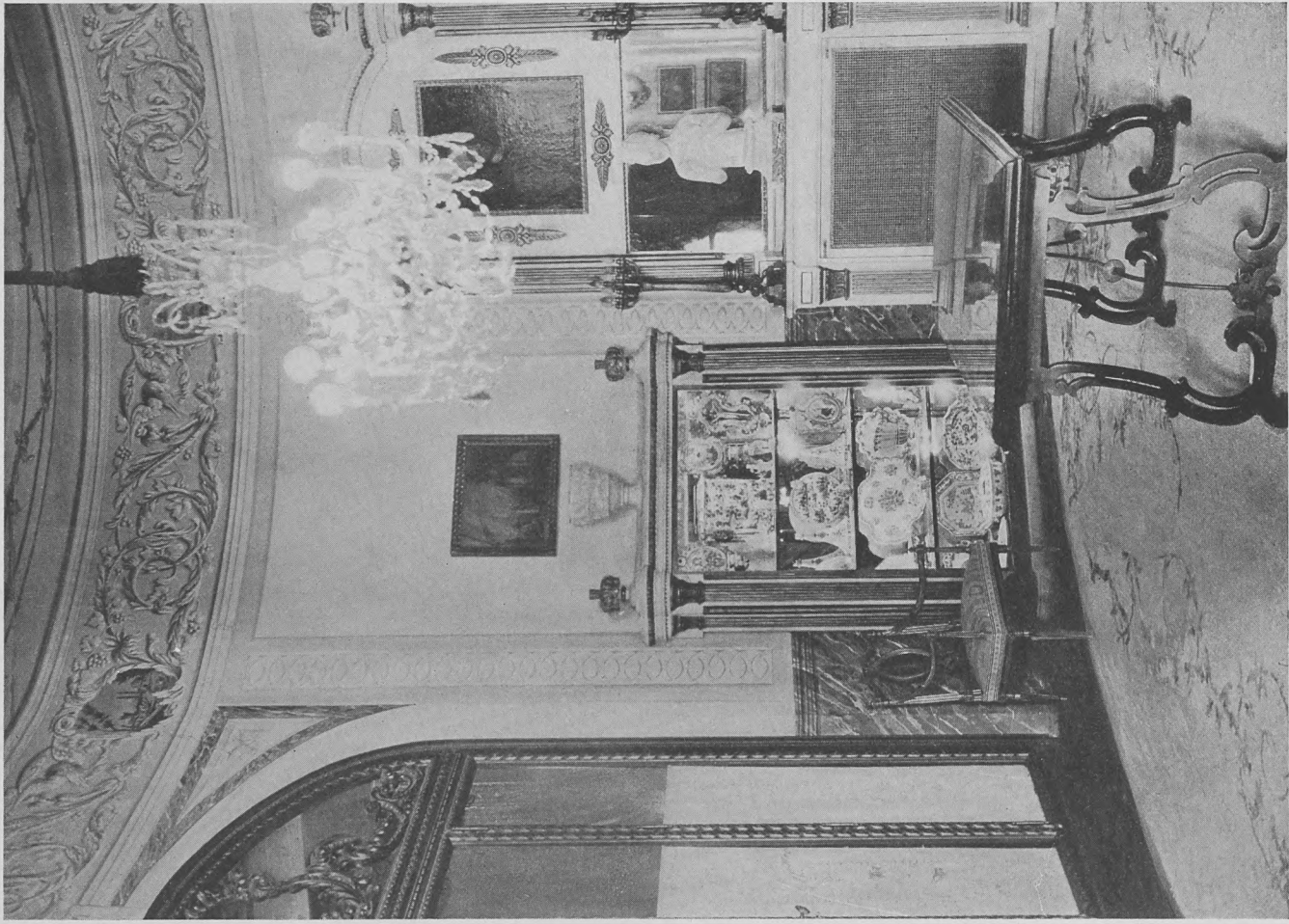




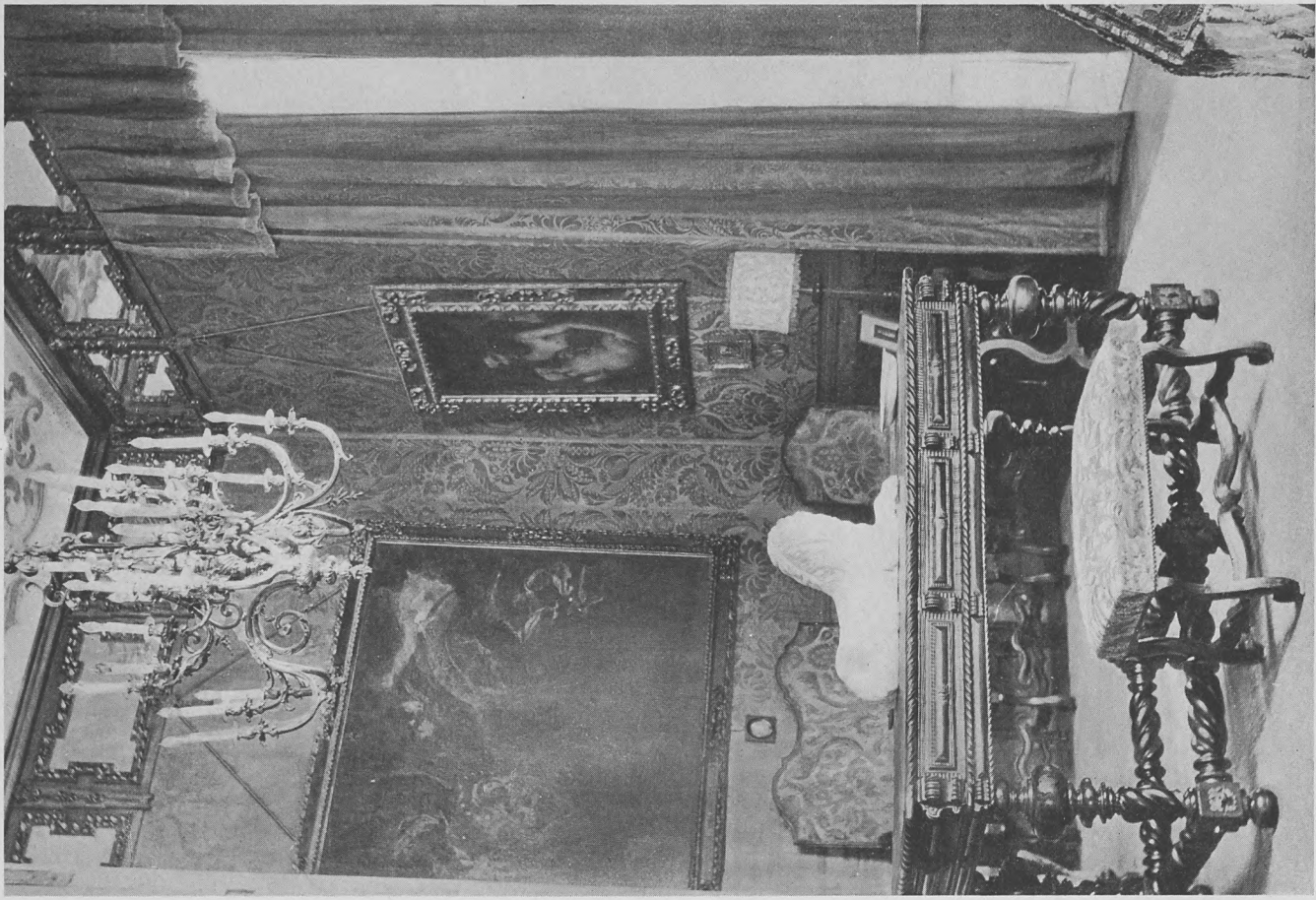
MADRID, PALACE OF THE CONDE DE CASALS. SOUTH END OF PATIO GALLERY







MADRID, PALACE OF THE CONDE DE CASALS. ELLIPTICAL SALON CONTAINING  
FAMOUS COLLECTION OF ALCORA POTTERY; TREATED IN  
PERIOD OF CARLOS III (1759-88)



RECEPTION ROOM. WALLS OF YELLOW DAMASK, WAINSCOT OF PAINTED  
LANDSCAPES, FRIEZE OF GOLD-FRAMED MIRRORS



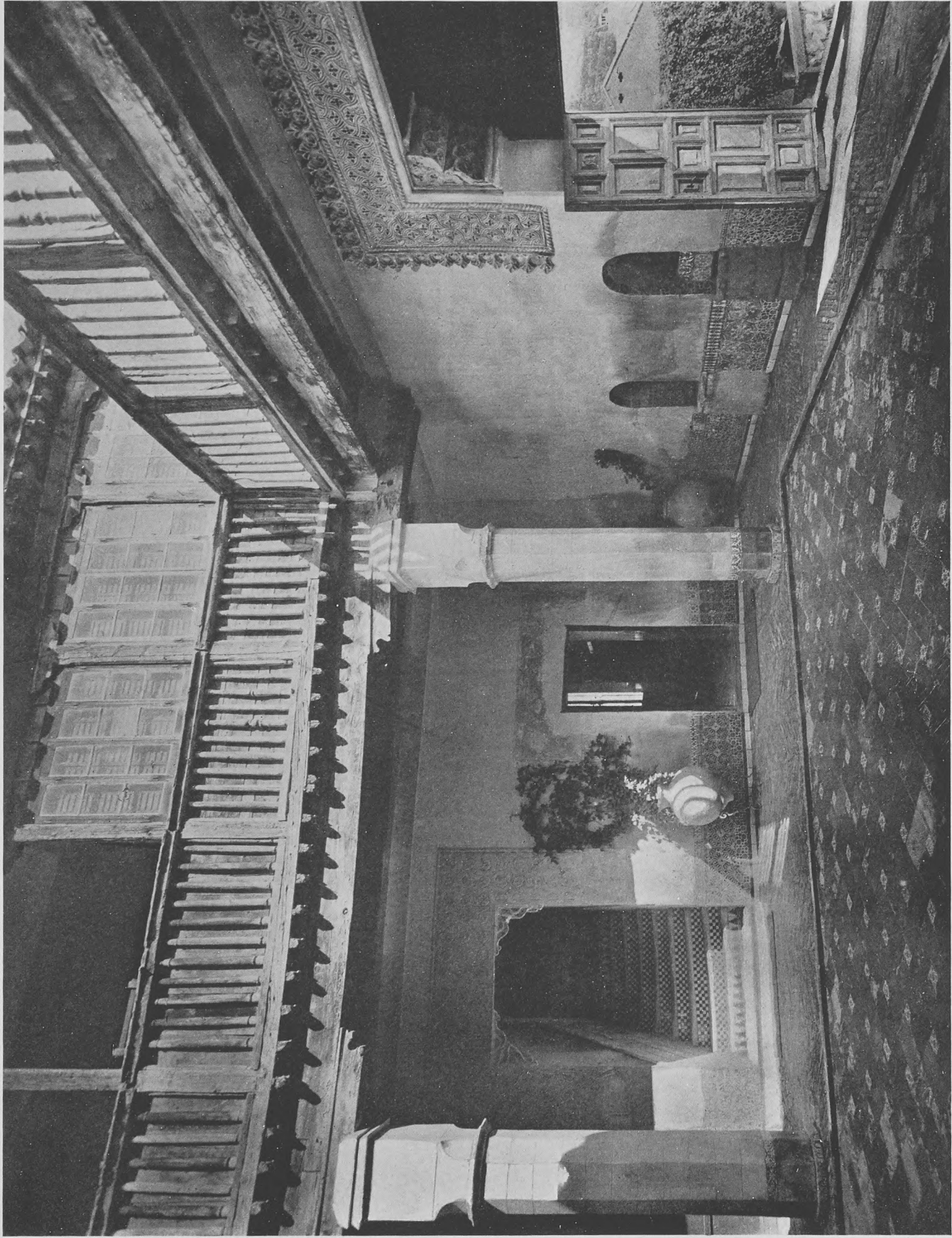




TOLEDO, CITY HALL. COUNCIL ROOM WITH XVI-CENTURY FURNISHINGS







*Door*

TOLEDO, "CASA DEL GRECO." RESTORATION OF A XVI-CENTURY MUDÉJAR DWELLING. PATIO  
(SERVING AS LIVING-ROOM IN SPANISH HOUSES)







TOLEDO, HOUSE OF EL GRECO. UPSTAIRS LIBRARY



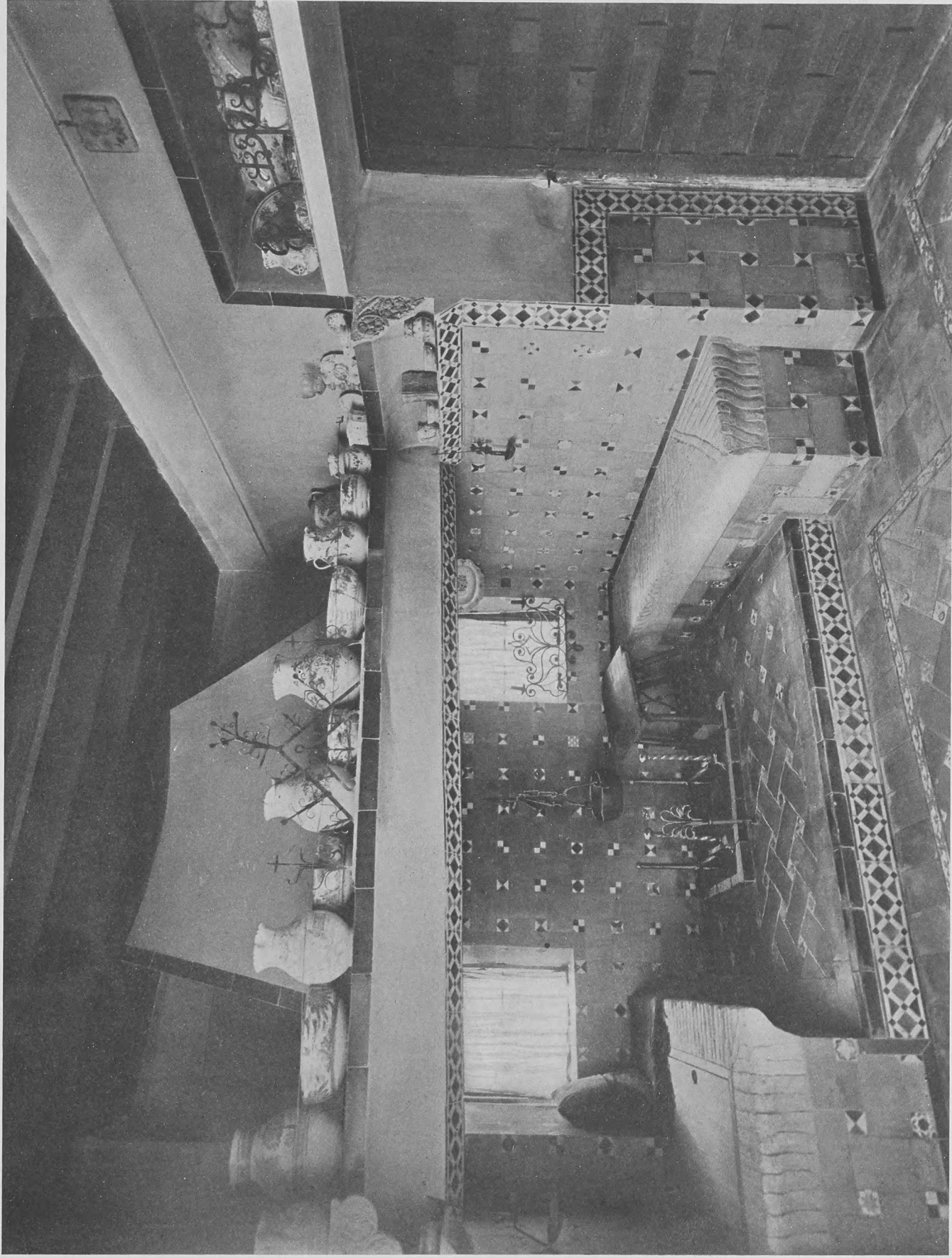




TOLEDO, HOUSE OF EL GRECO. SMALL UPSTAIRS SALON







TOLEDO, HOUSE OF EL GRECO. KITCHEN WITH TALAVERA POTTERY



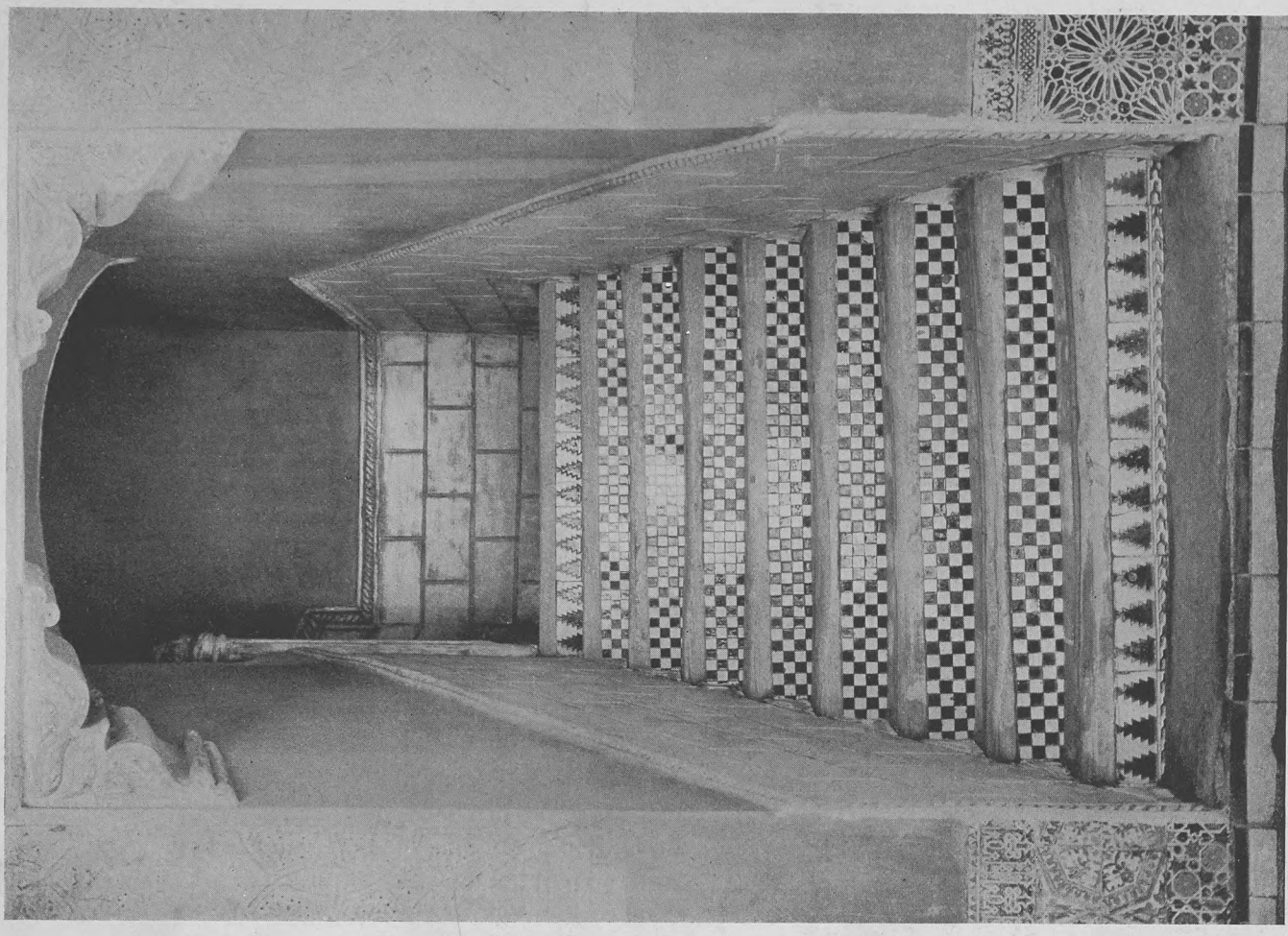


*Carstairs.  
Bench for entrance hall*

SPANISH INTERIORS AND FURNITURE



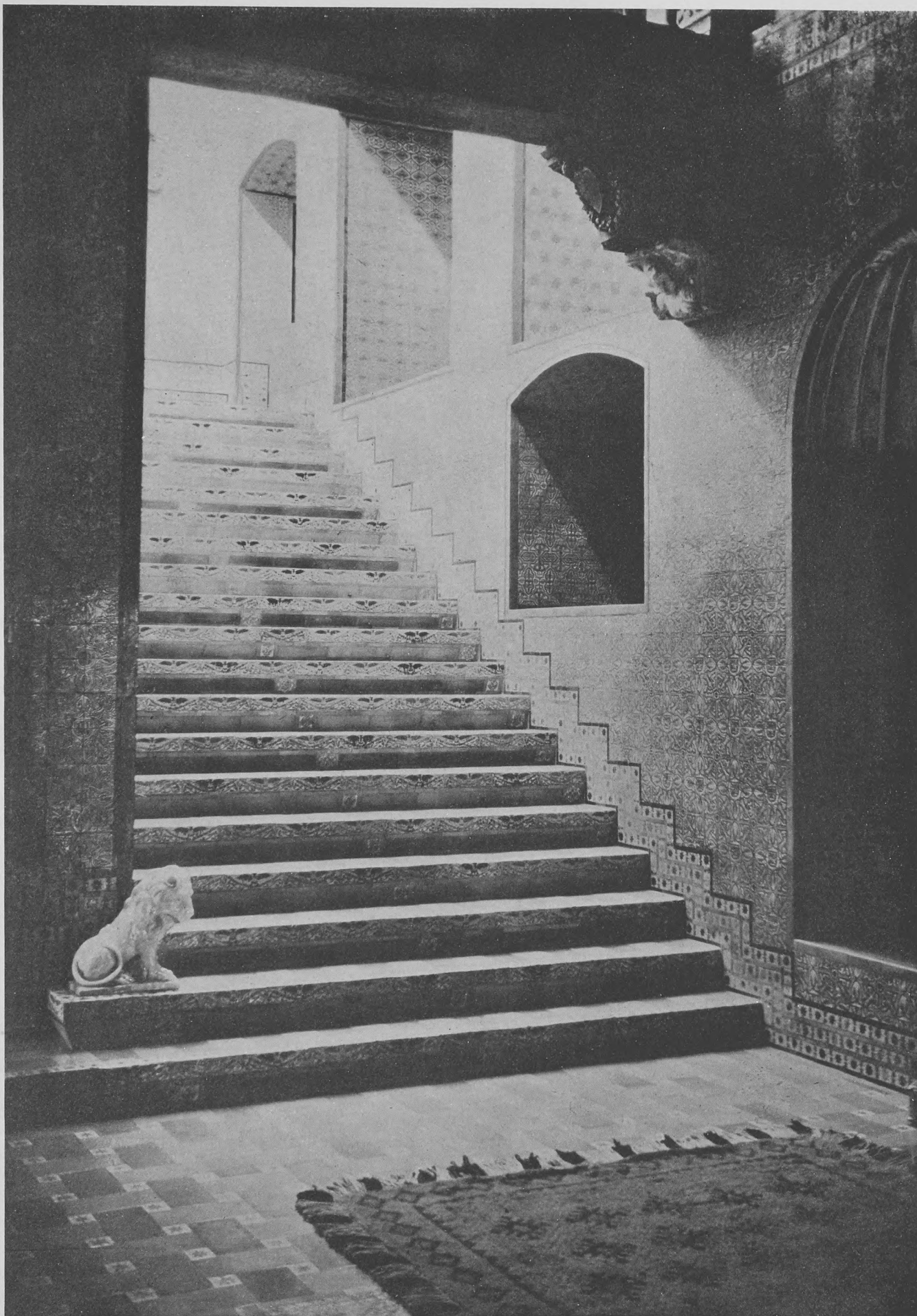
TOLEDO, HOUSE OF EL GRECO. ENTRANCE HALL; BUFF-COLORED BRICK PAVEMENT AND BENCH, POLYCHROME TILE STAIR



TOLEDO, HOUSE OF EL GRECO. STAIR LEADING UP FROM PATIO; RED TILE TREADS, POLYCHROME TILE RISERS, WOODEN NOSING







SEVILLE, PALACE OF DON MIGUEL SANCHEZ-DALP. MAIN STAIRWAY TREATED IN POLYCHROME  
TILES AND SGRAFFITO



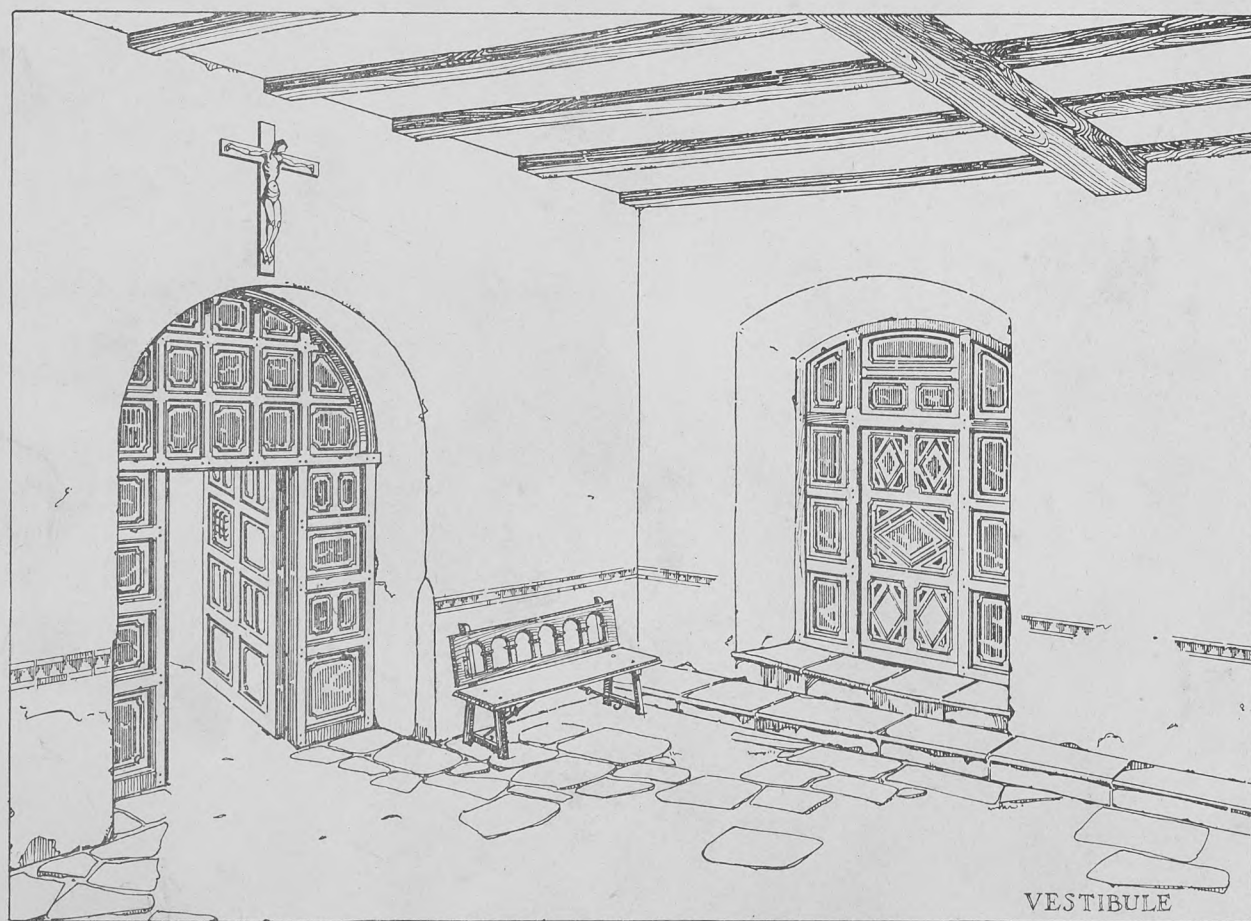




SEVILLE, PALACE OF DON MIGUEL SANCHEZ-DALP. STAIR LANDING TREATED IN TILES AND STUCCO







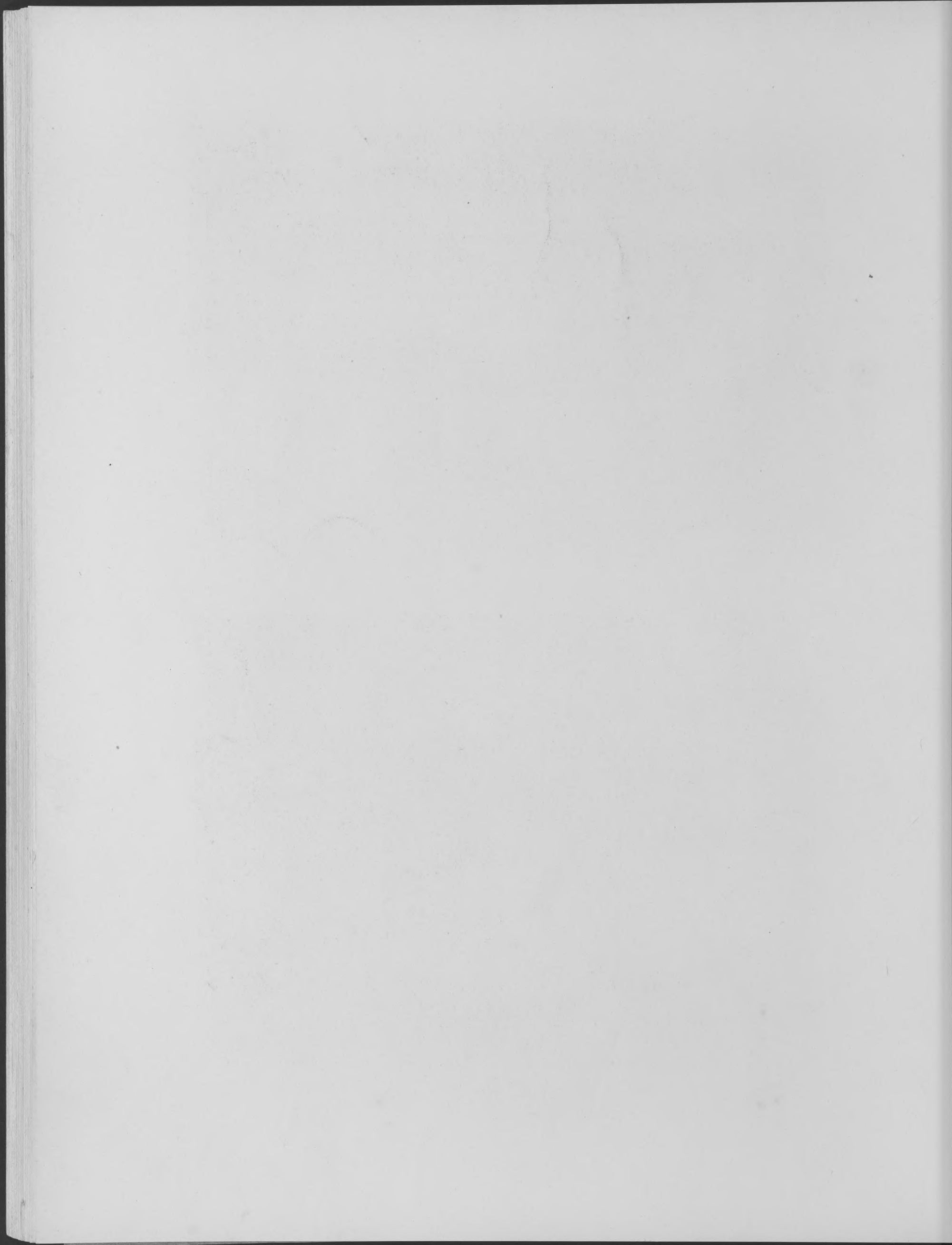
SALAMANCA, CONVENT OF LAS DUEÑAS. VESTIBULE AND RECEPTION ROOM SHOWING TRADITIONAL SEVERITY OF THE XVI CENTURY. (RE-DRAWN FROM "ARQUITECTURA")







RONDA, VILLA OF THE DUQUESA DE PARCENT (CASA DEL REY MORO) PATIO TREATED IN TRIANA TILES







BARCELONA, MORAGAS COLLECTION. WALNUT TABLE FROM THE ISLAND OF MAJORCA



(Photo Mas)

PALMA DE MAJORCA, PALACE OF THE MARQUES DE SOLLERICH. TYPICAL RED PINE TABLE  
XVII CENTURY; 4 BY 6 FEET



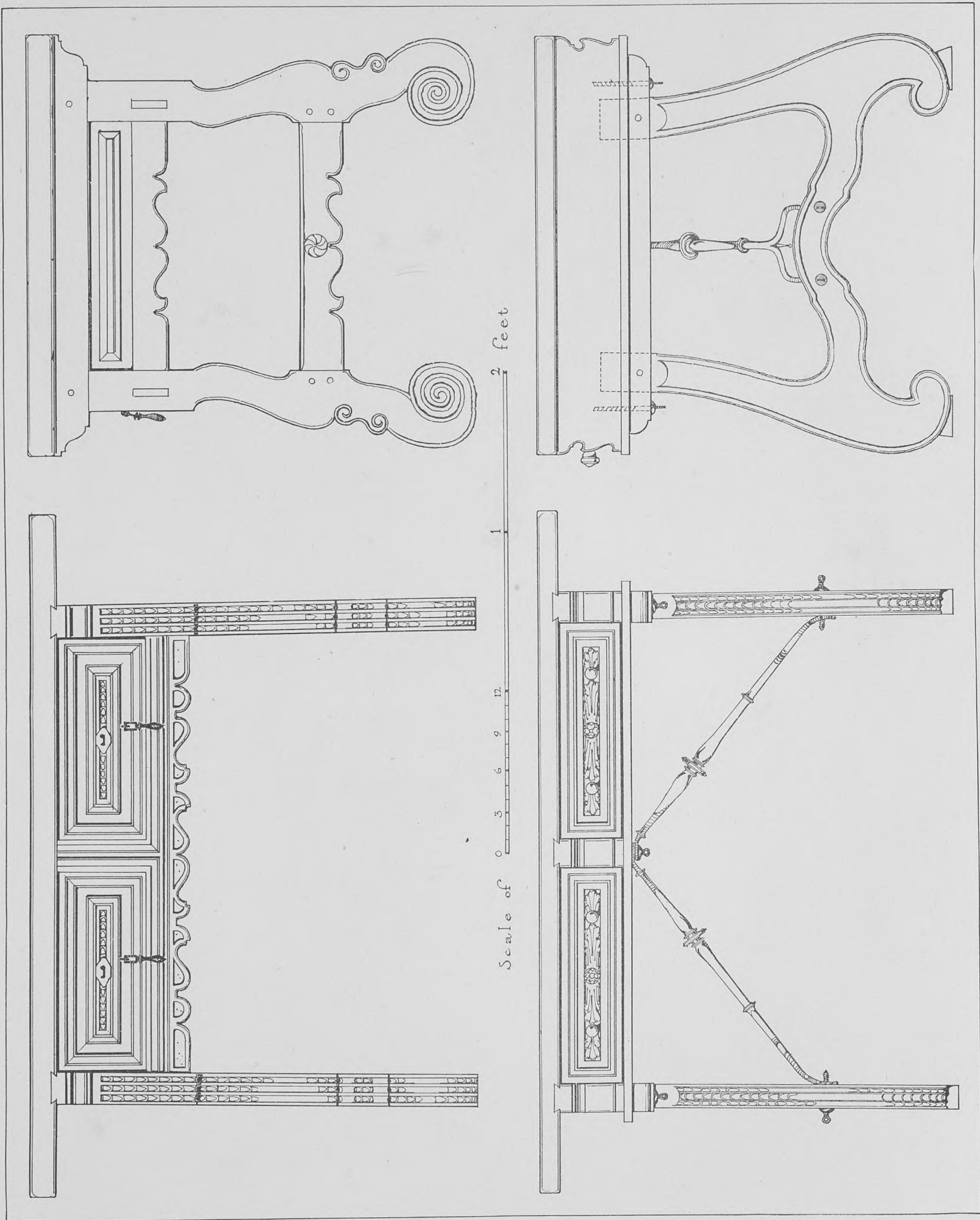




MADRID, MUSEUM OF INDUSTRIAL ARTS. TWO WALNUT TABLES OF THE XVII CENTURY



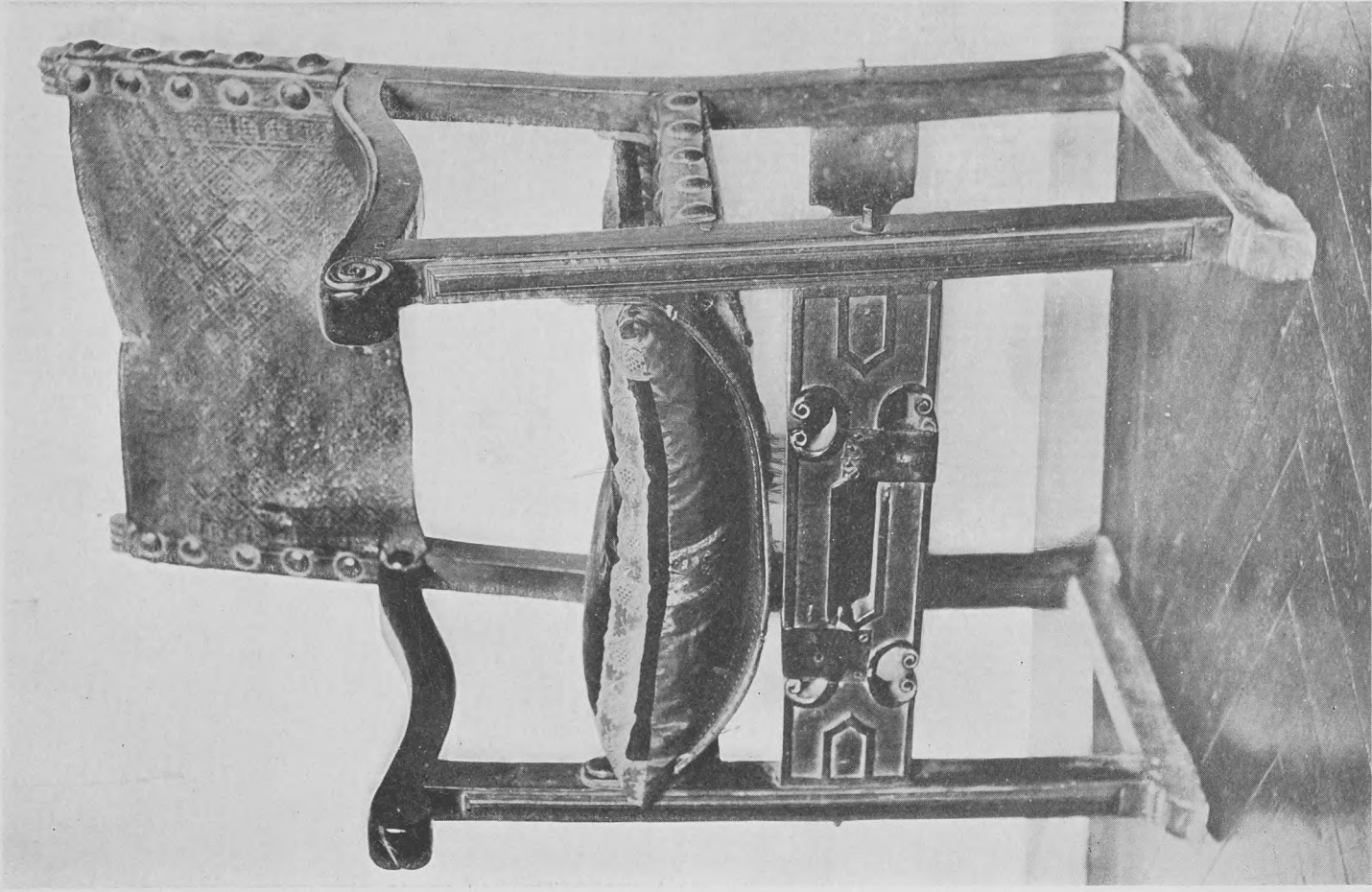
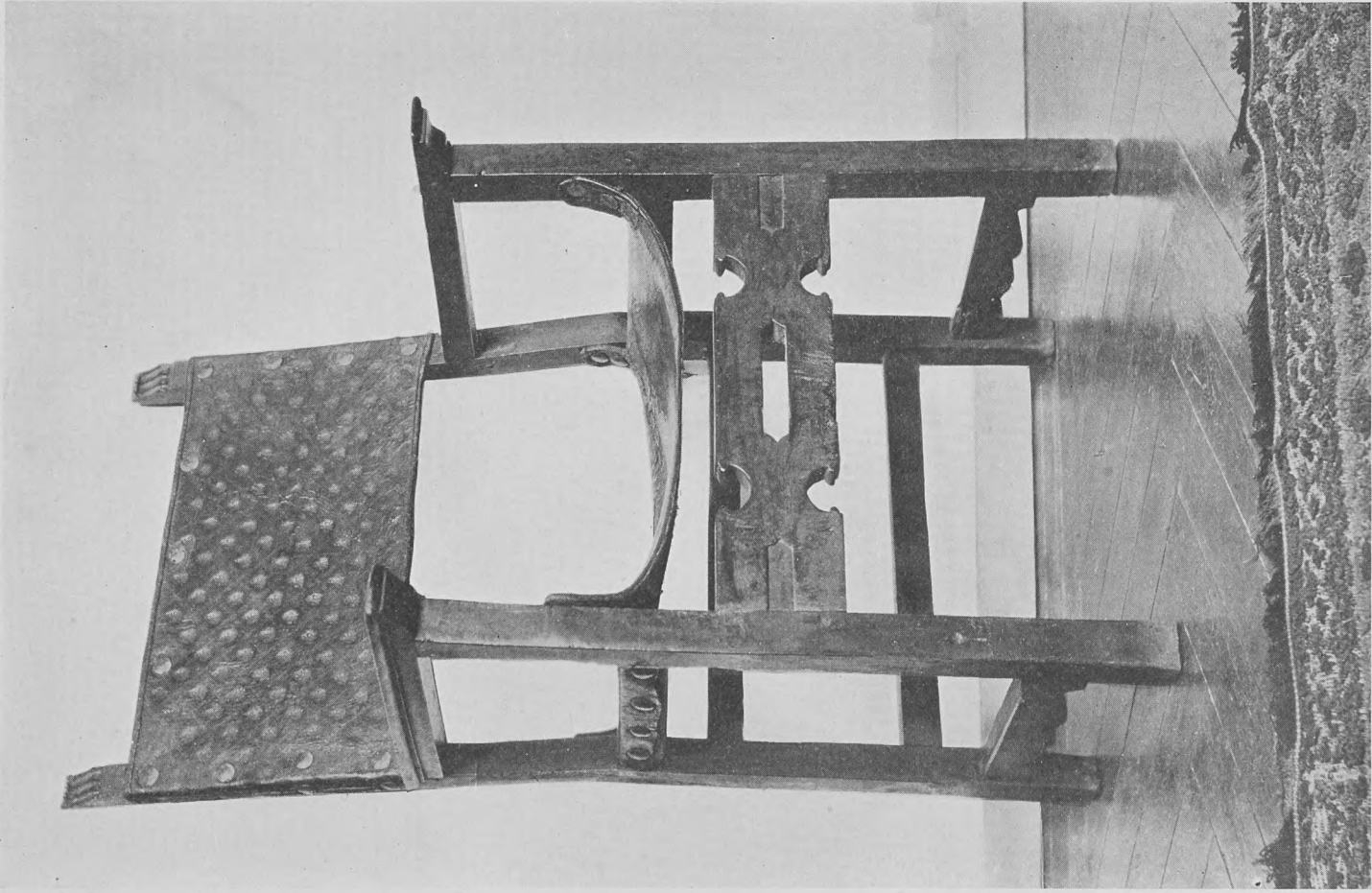




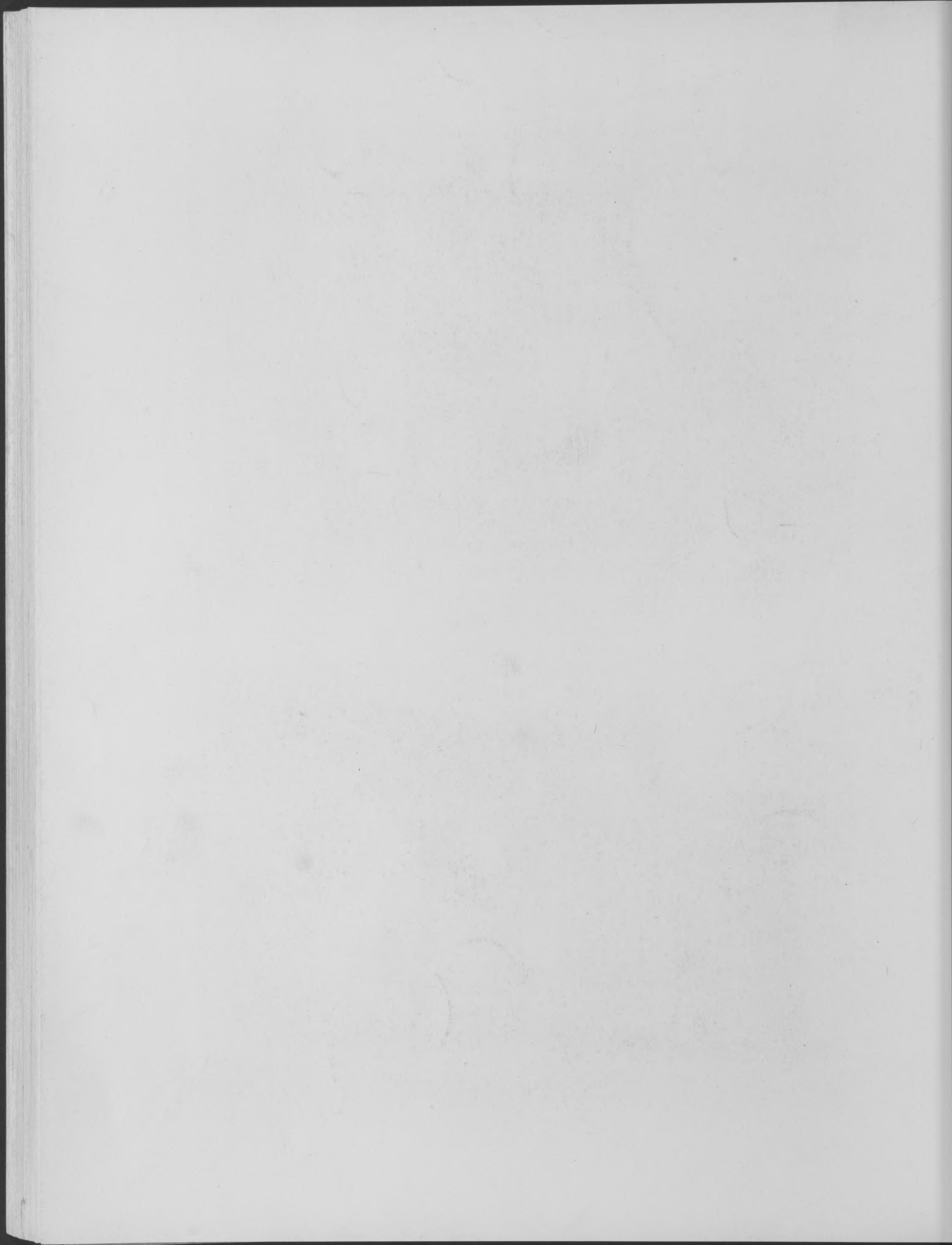
MADRID, COLLECTION OF THE AUTHORS. TWO WALNUT TABLES, XVII CENTURY



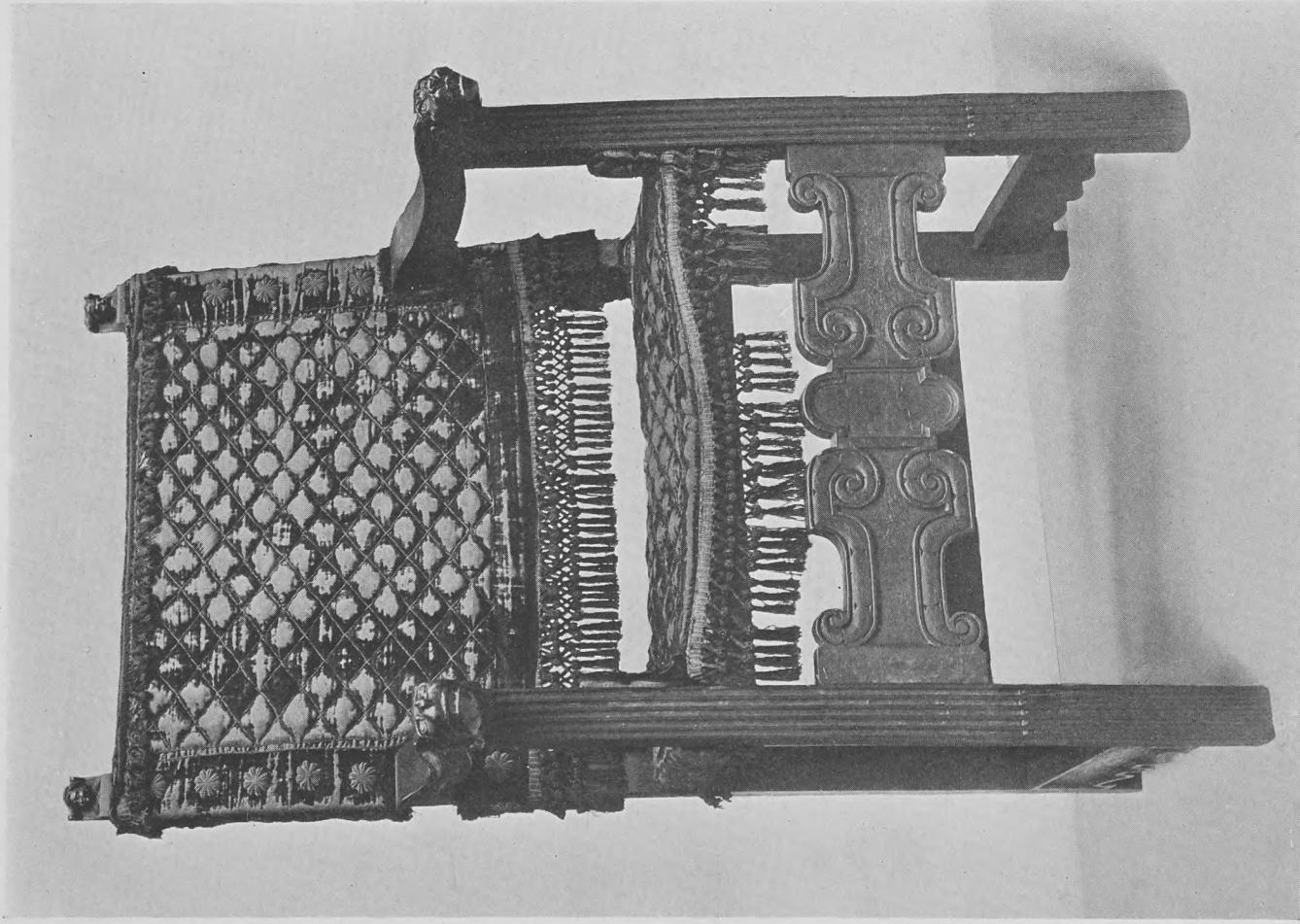




MADRID, COLLECTION OF THE AUTHORS. TWO TYPICAL LEATHER-COVERED ARMCHAIRS ("FRAILEROS") XVI CENTURY







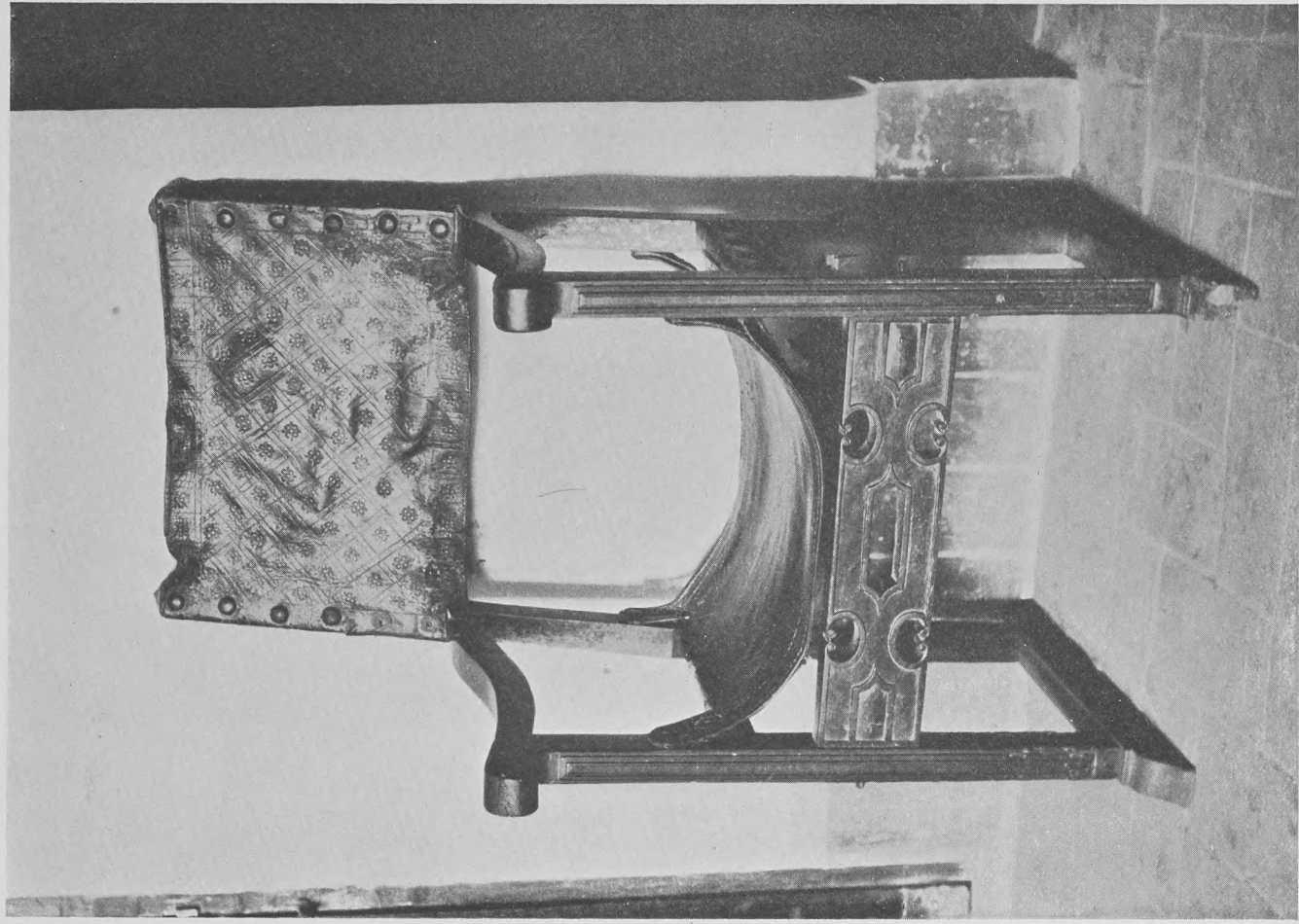
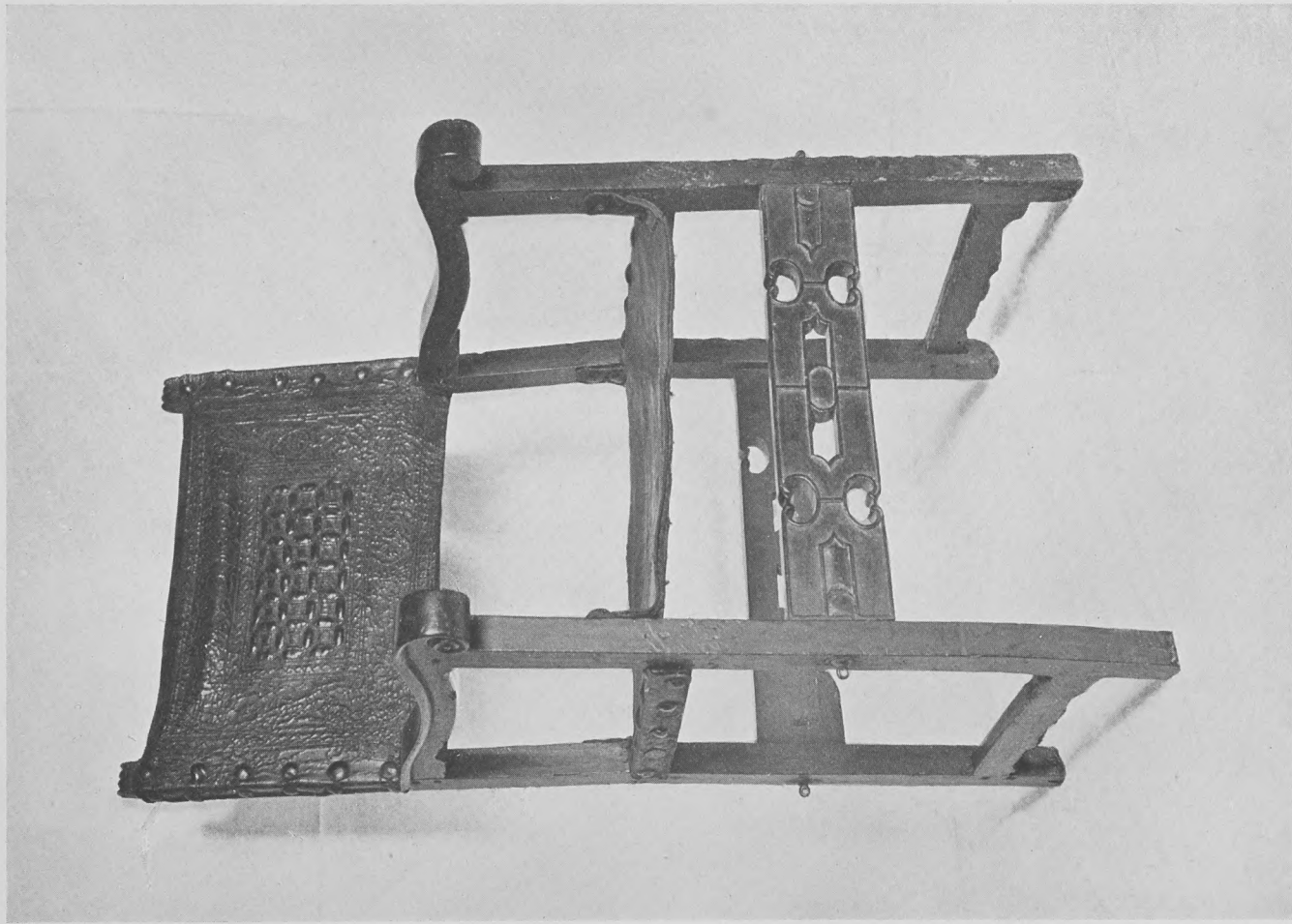
LONDON, VICTORIA AND ALBERT MUSEUM. ARMCHAIR COVERED WITH  
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MADRID, COLLECTION OF THE CONDE DE LAS ALMENAS. WALNUT  
ARMCHAIR WITH EMBROIDERED VELVET; XVI CENTURY



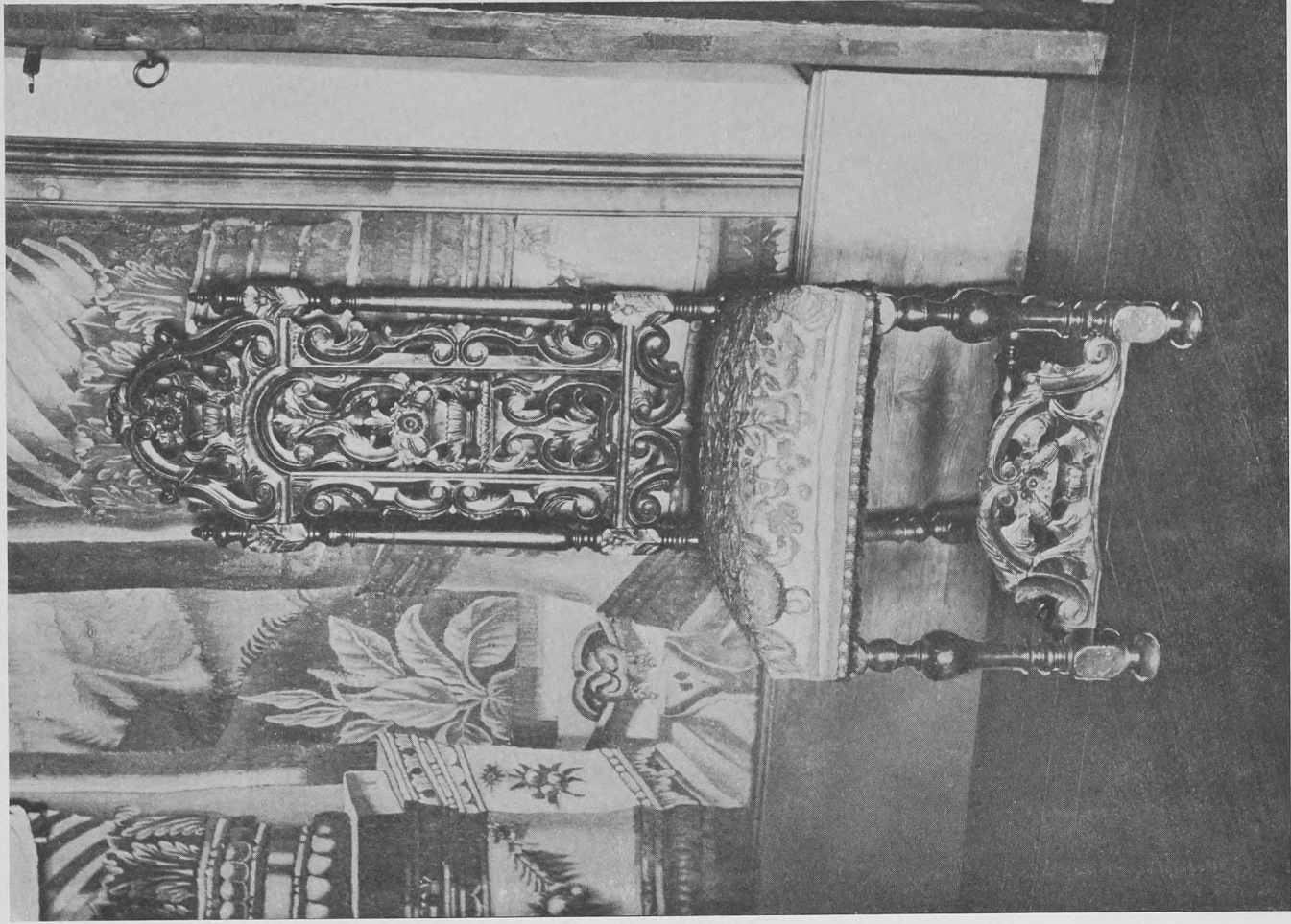
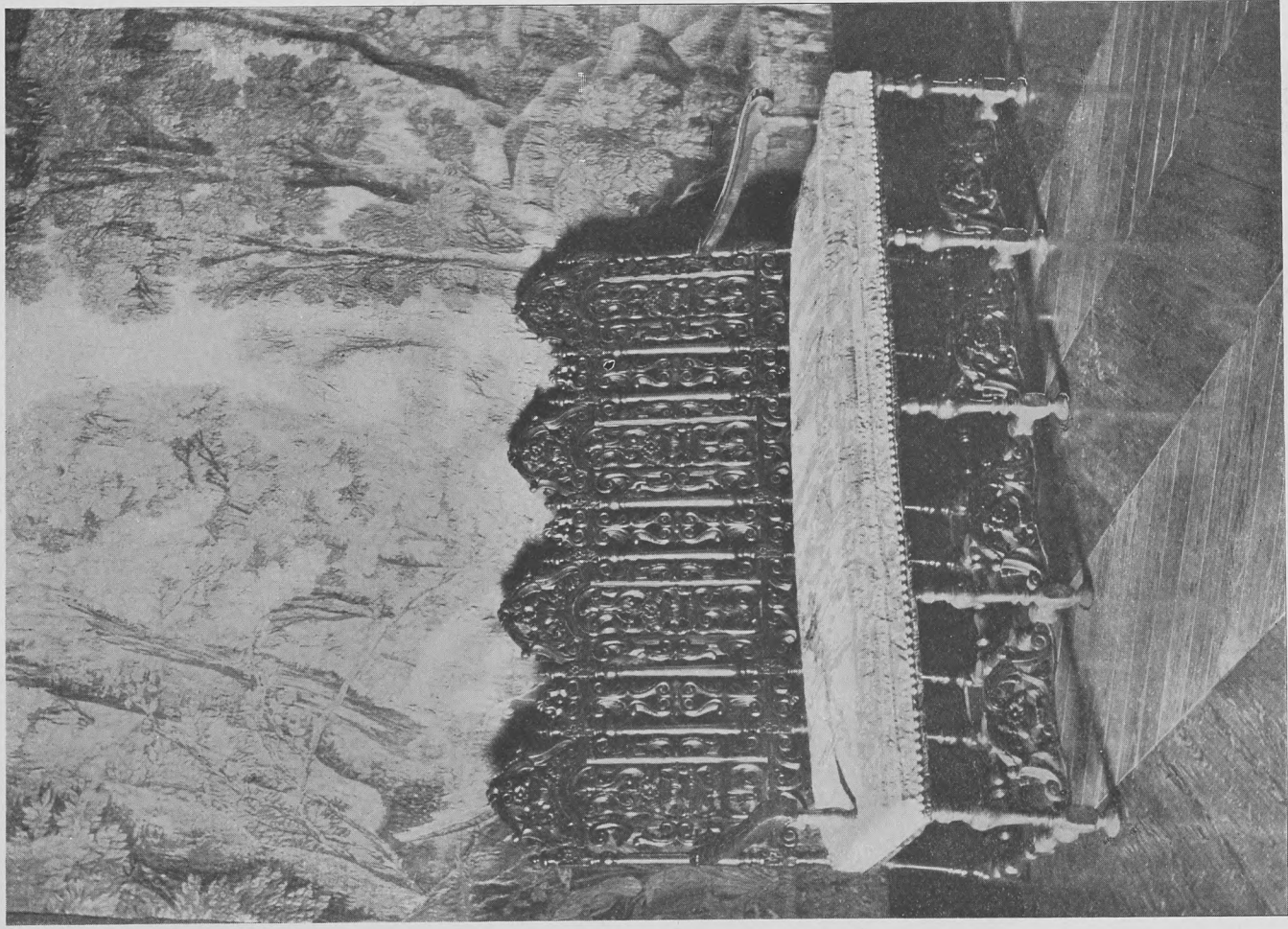




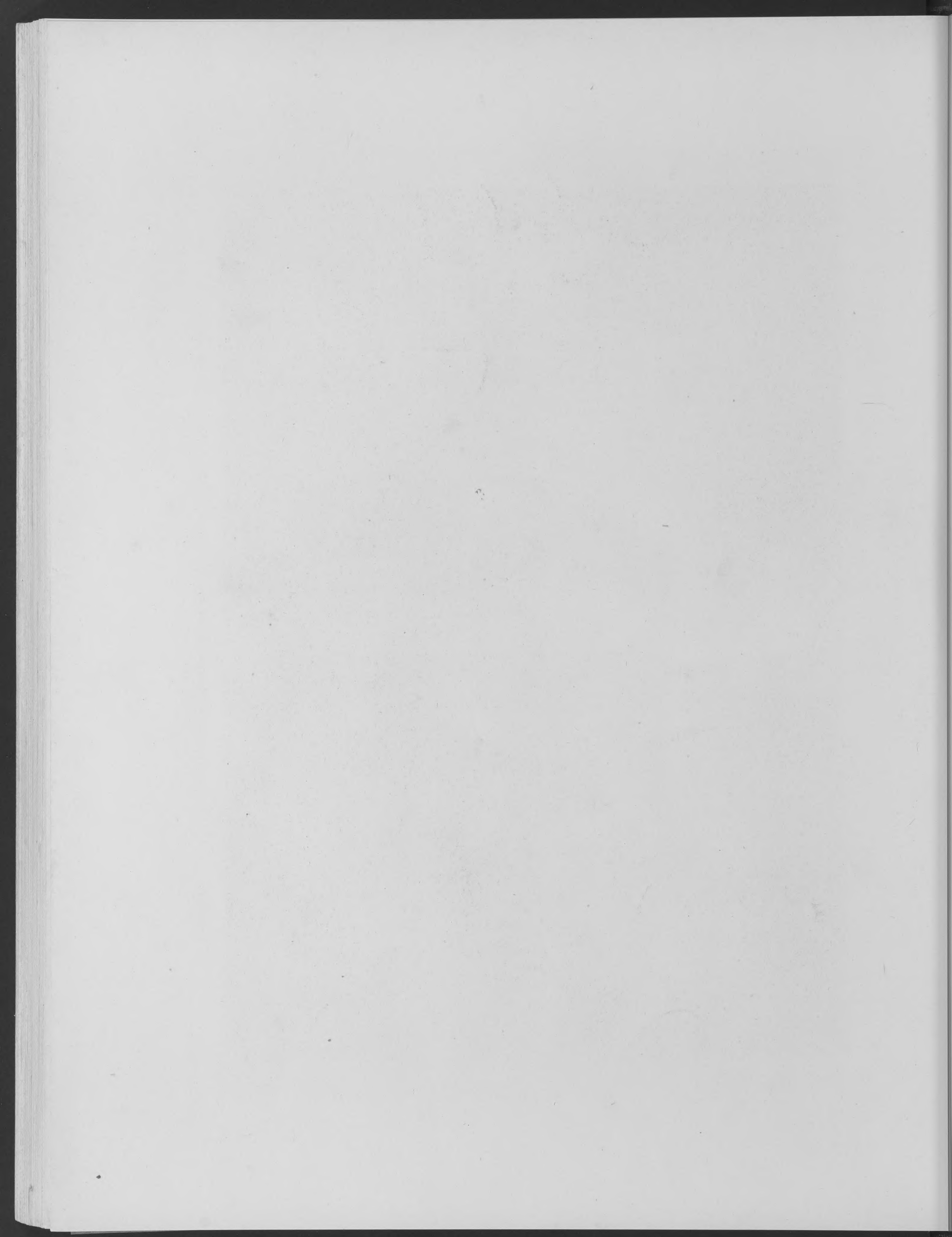
VALLADOLID, HOUSE OF CERVANTES. TWO COLLAPSIBLE LEATHER-COVERED ARMCHAIRS; XVI CENTURY



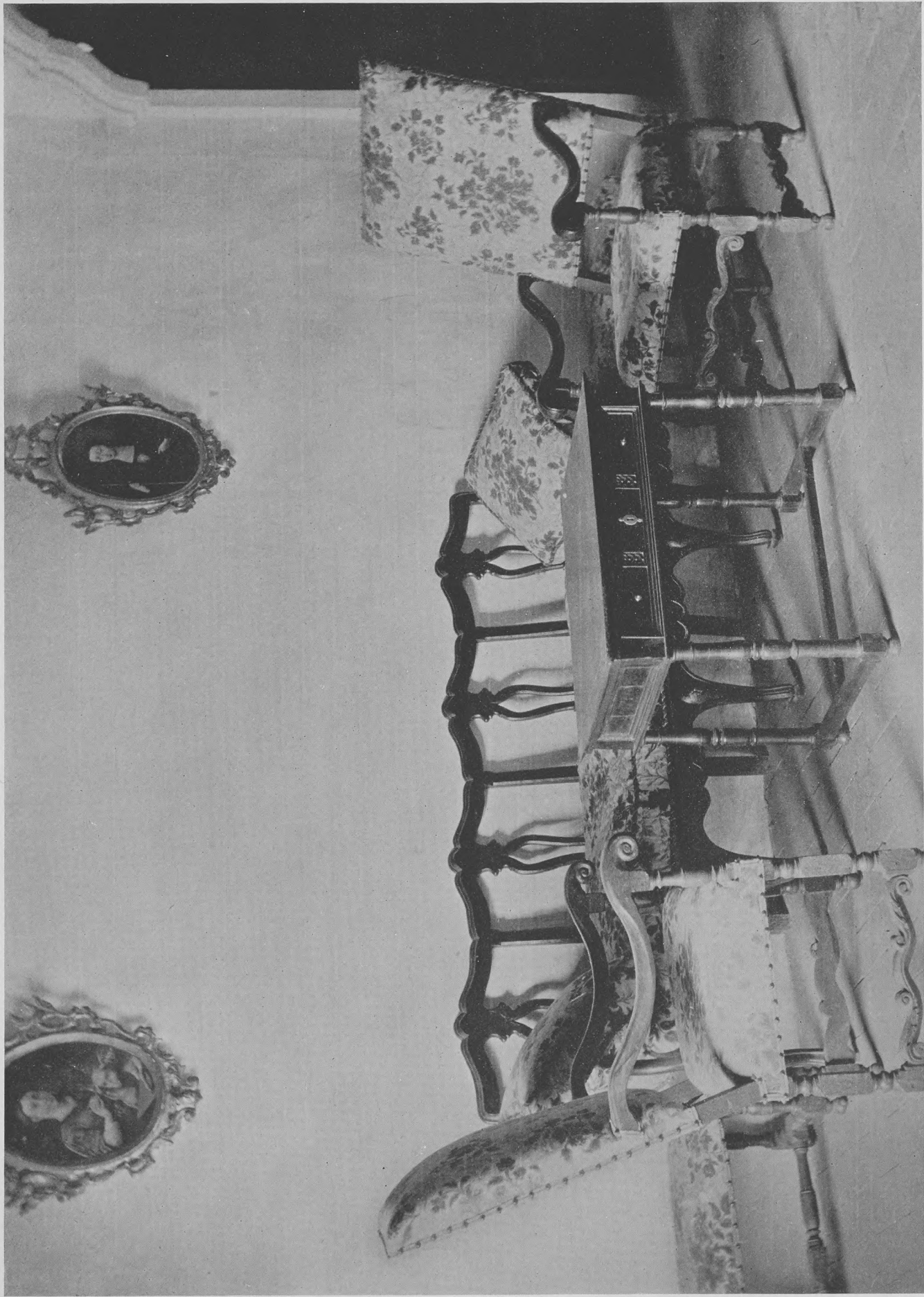




AVILA, CASTLE OF THE CONDESA DE CRECIENTES. TAPESTRY-COVERED SETTEE AND CHAIR; XVII CENTURY







ARGENTONA, CABANYES HOUSE. WALNUT SETTEE AND CHAIRS UPHOLSTERED IN FIGURED VALENCIAN SILK; XVIII CENTURY







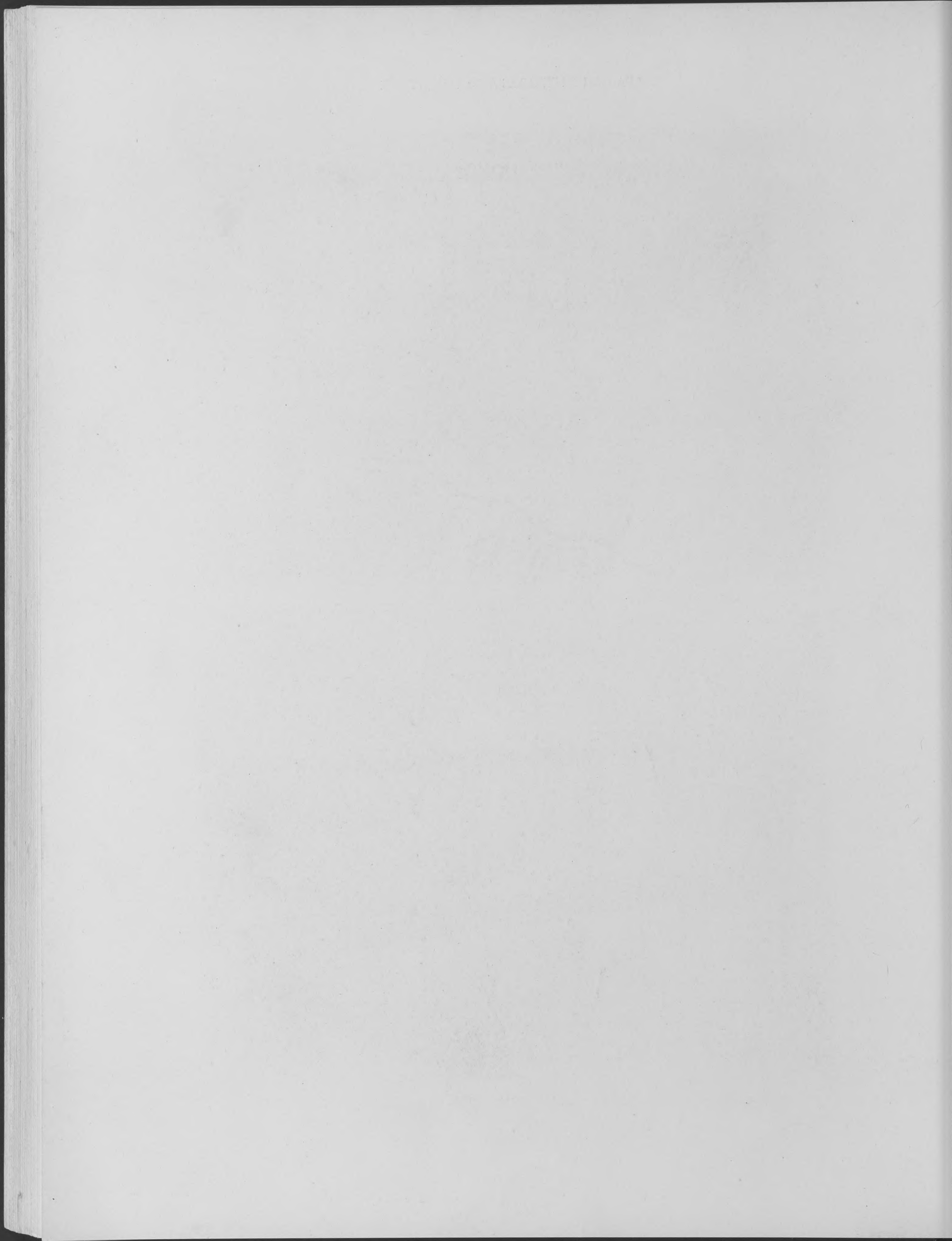
(Photo Mas)

PALMA, MAJORCA, MARCH PALACE. MAHOGANY SOFA, XVIII CENTURY; ENGLISH INFLUENCE



(Photo Mas)

PALMA, MAJORCA, ZAFORTEZA PALACE. MAHOGANY SOFA, XVIII CENTURY ENGLISH INFLUENCE



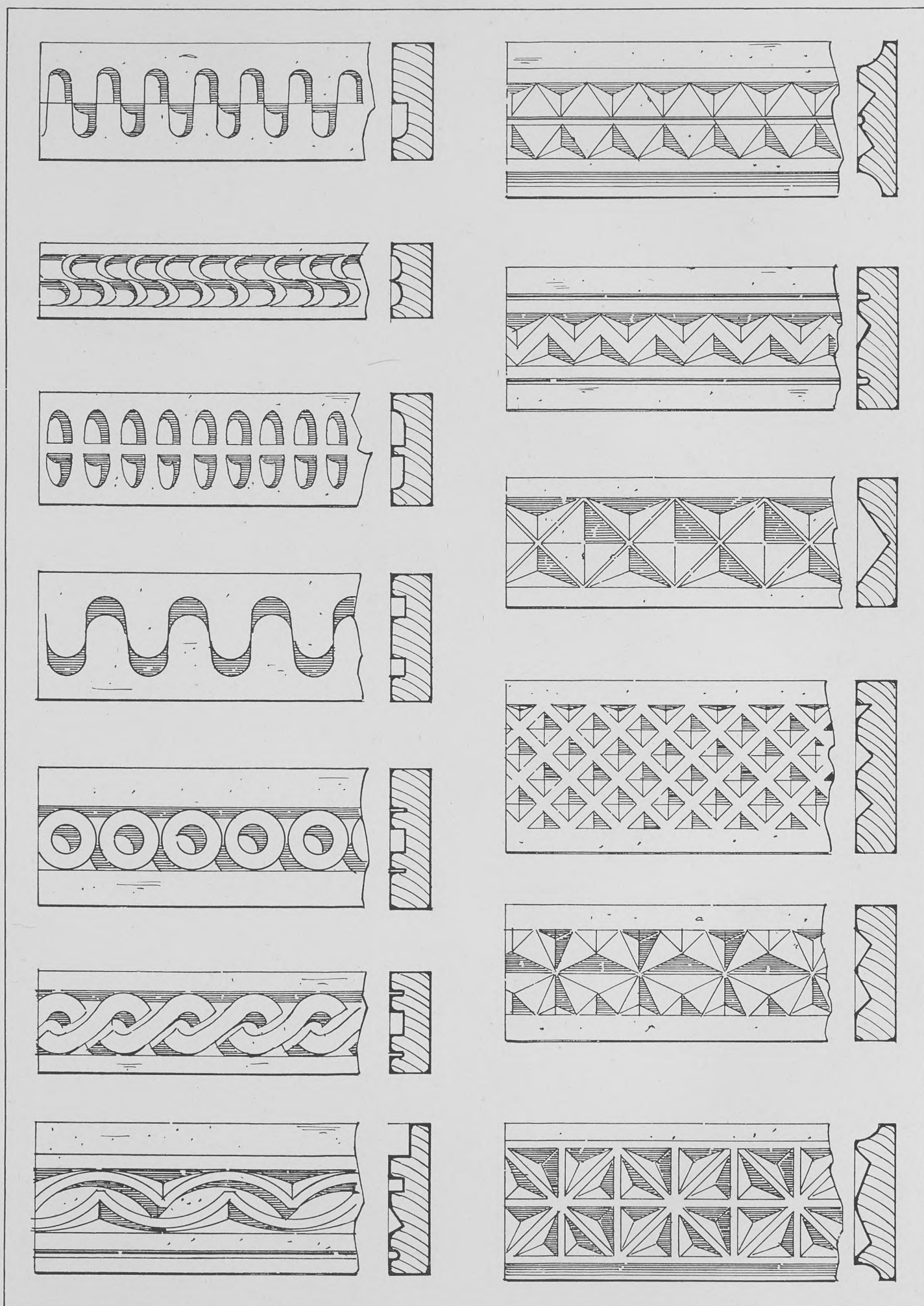




MADRID, MUSEUM OF INDUSTRIAL ARTS. WOODEN CHAIRS FROM THE PROVINCE OF SANTANDER; XVIII CENTURY



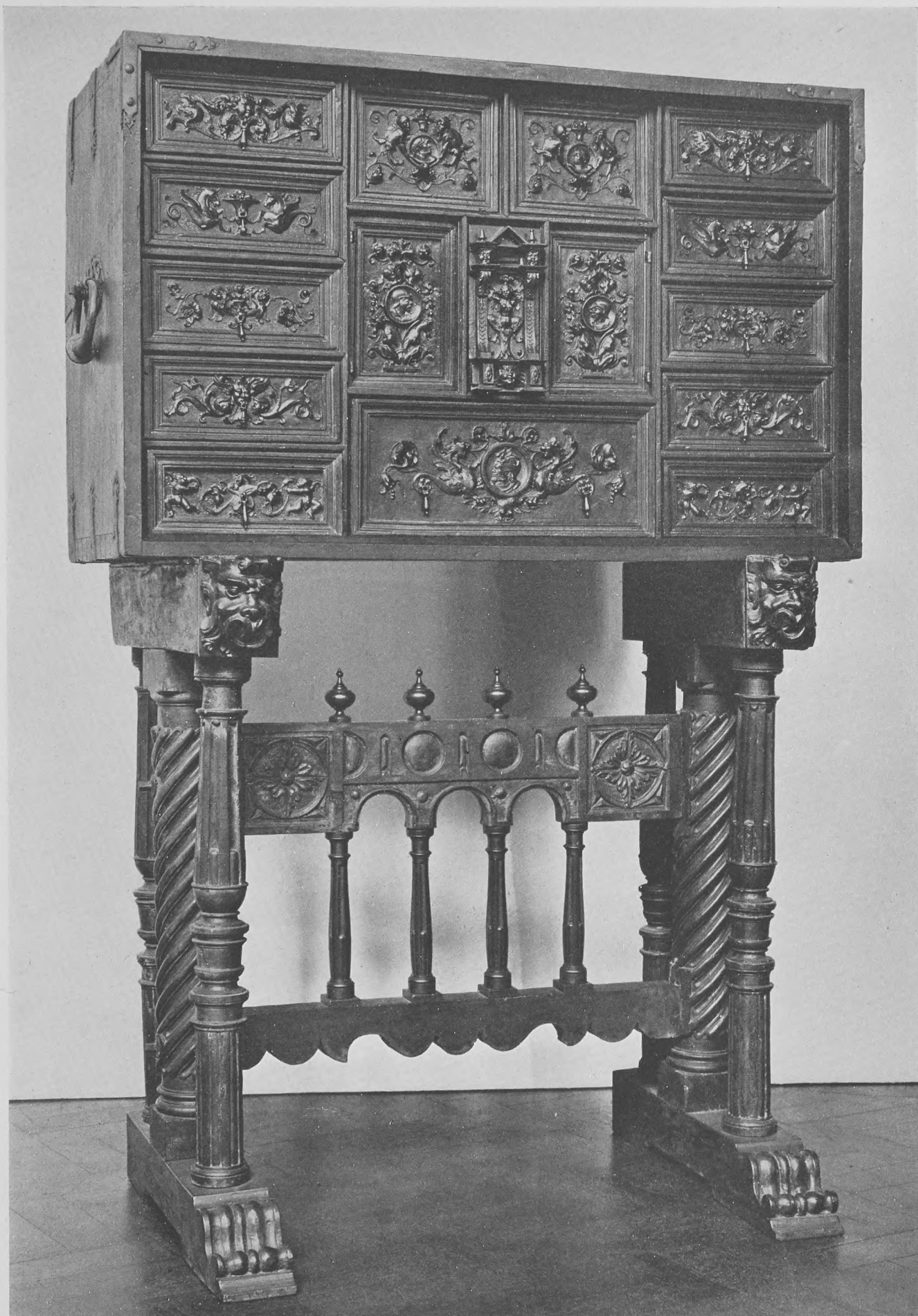




MADRID, MUSEUM OF INDUSTRIAL ARTS. DRAWN FROM EXAMPLES ILLUSTRATING SIMPLE GEOMETRIC ORNAMENT AS APPLIED TO SPANISH FURNITURE







LONDON, VICTORIA AND ALBERT MUSEUM. OPEN-FRONT WALNUT VARGUEÑO (TYPICAL SPANISH CABINET) AND STAND, CARVED IN STYLE OF BERRUGUETE; XVI CENTURY



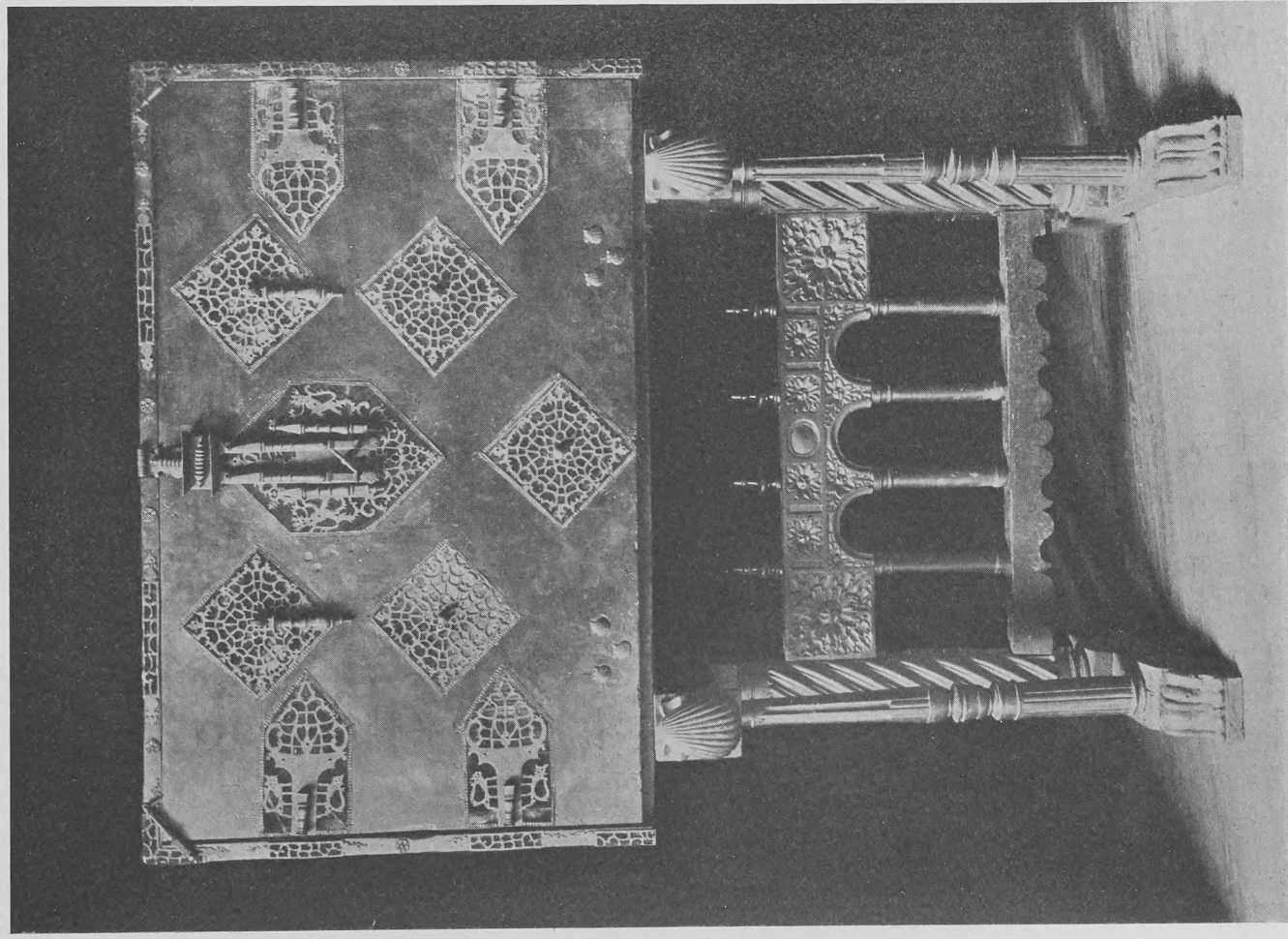




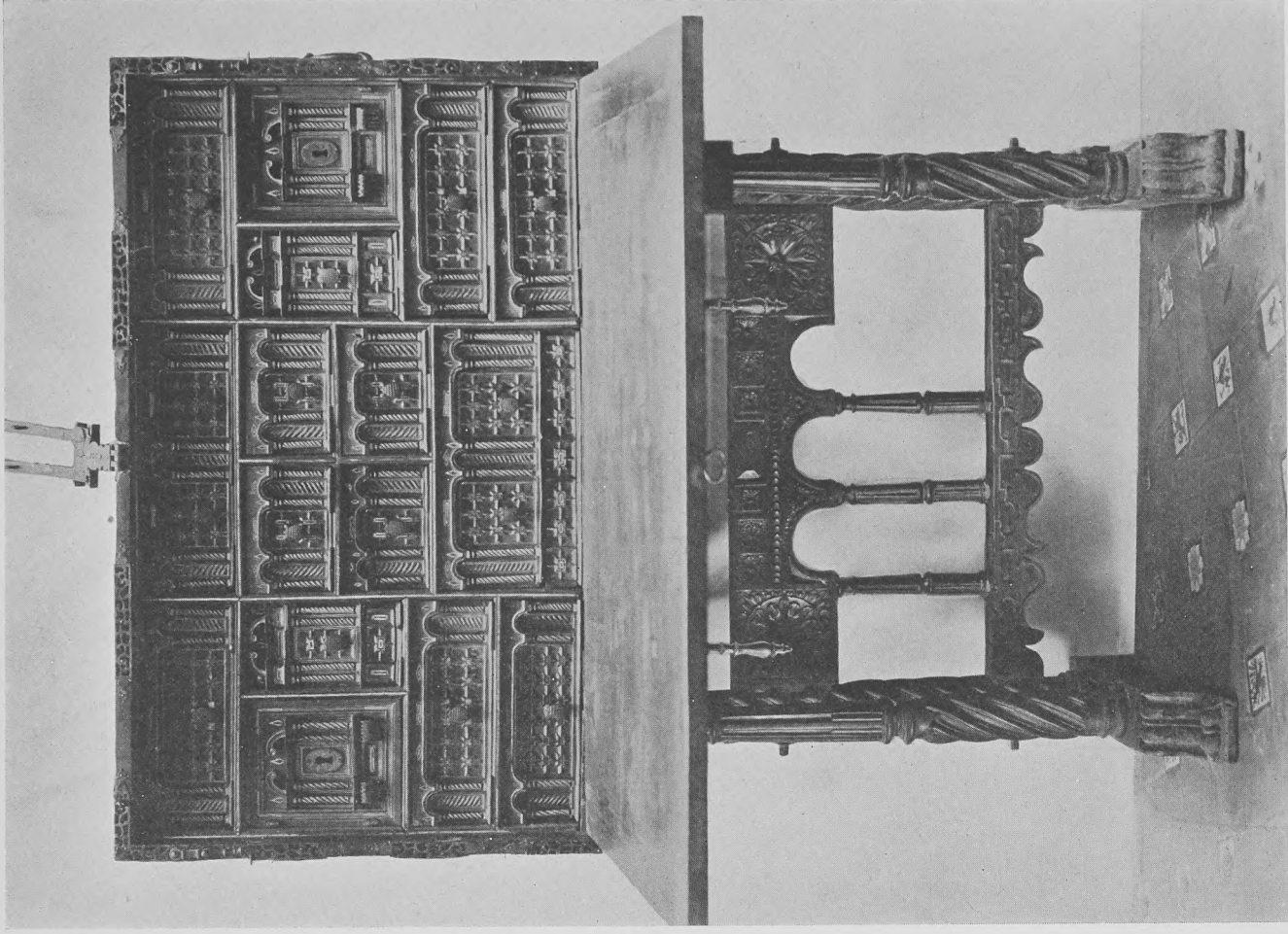
MADRID, PRIVATE COLLECTION. VARGUENO (SPANISH CABINET) ON BOX STAND; HINGED FRONT ORNAMENTED WITH PIERCED IRON PLAQUES ON RED VELVET; XVII CENTURY. 5 FEET 2 INCHES HIGH







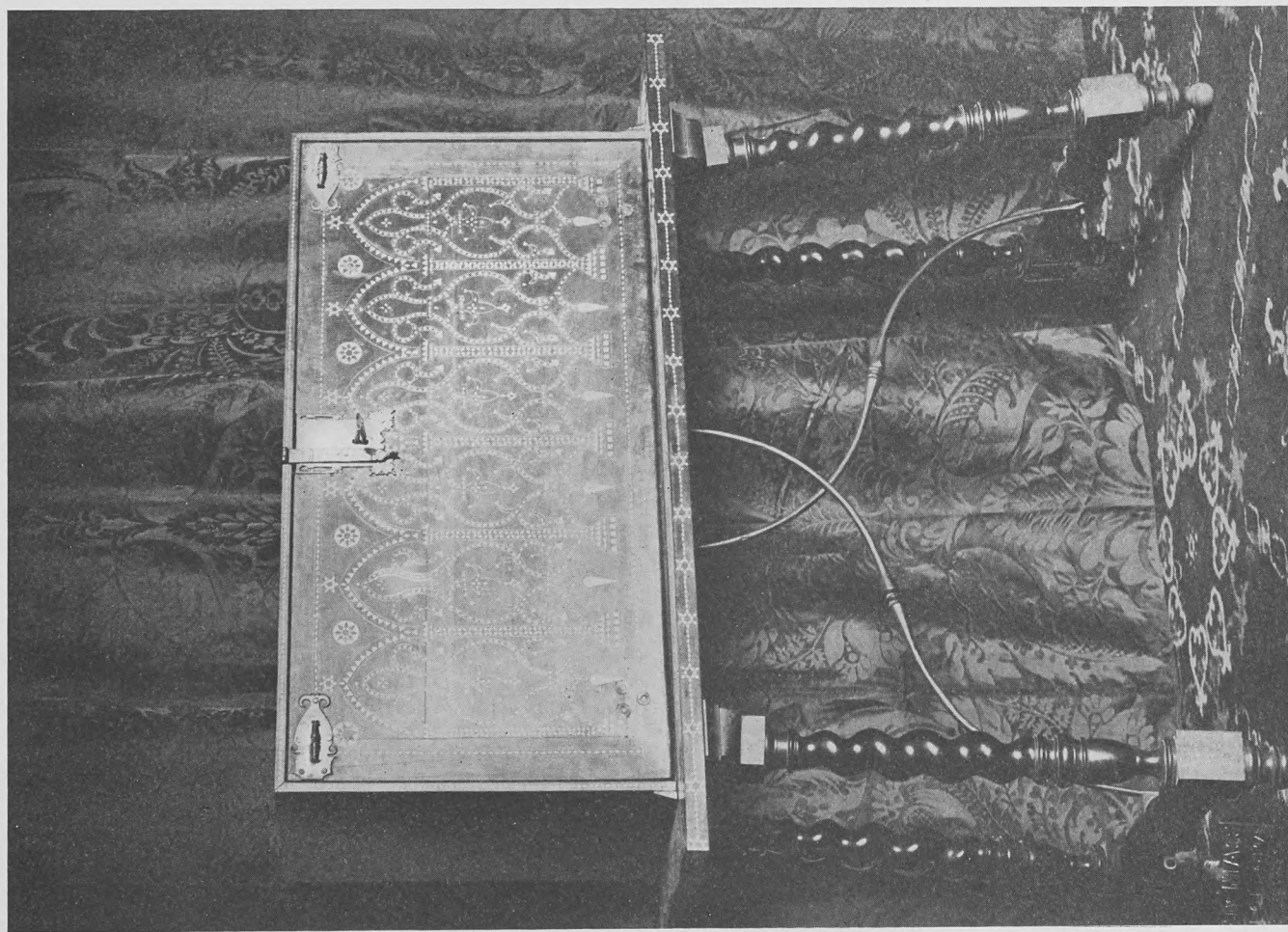
MADRID, PRIVATE COLLECTION. VARGUEÑO (SPANISH CABINET) ON OPEN  
OR COLUMNAR STAND; HINGED FRONT WITH IRON PLAQUES



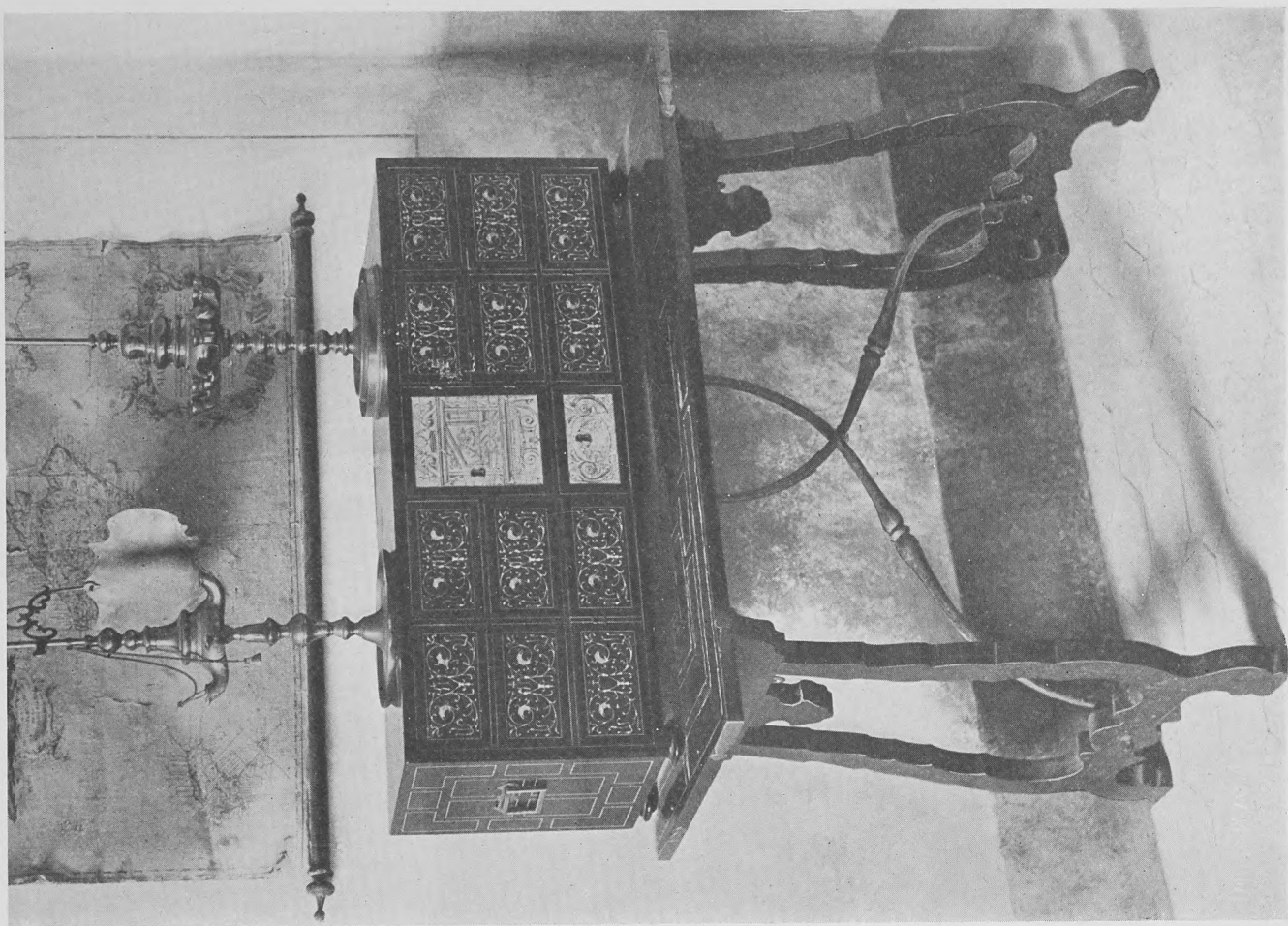
SAME TYPE OF VARGUEÑO OPEN; XVIII-CENTURY. 5 FEET HIGH







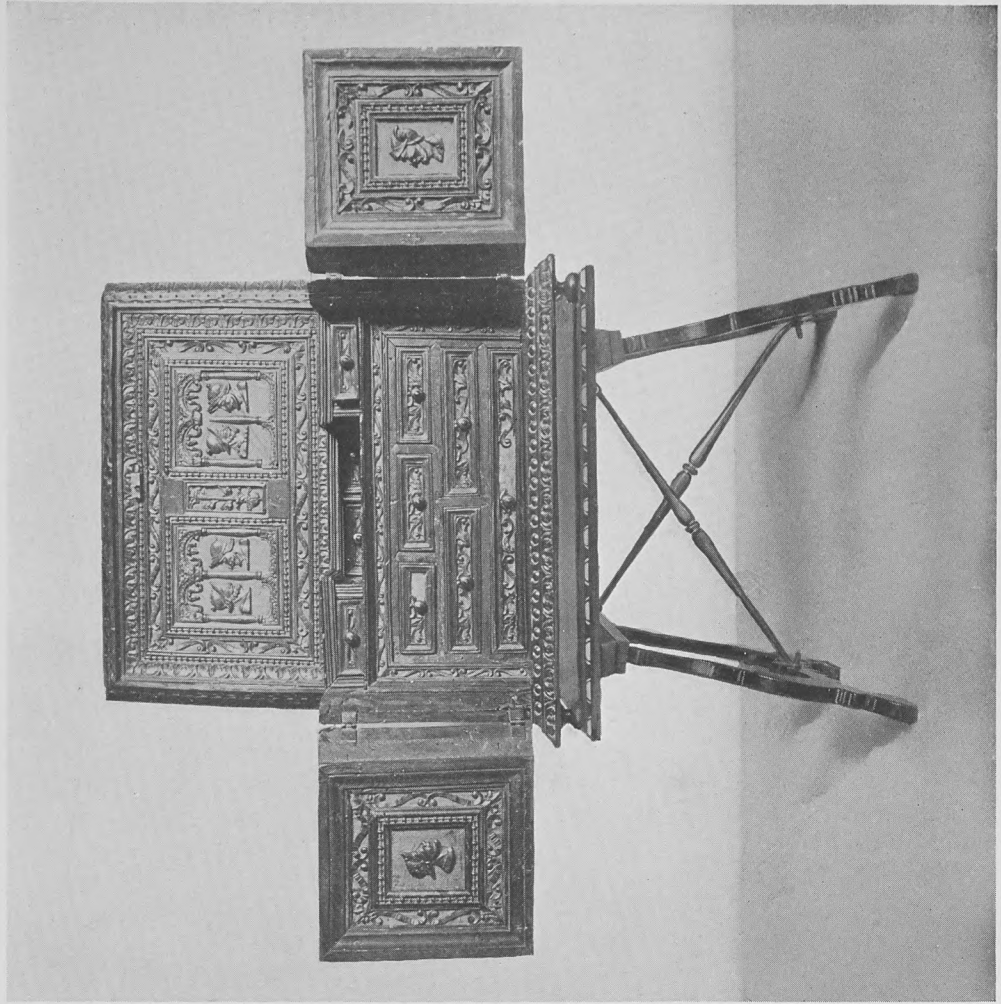
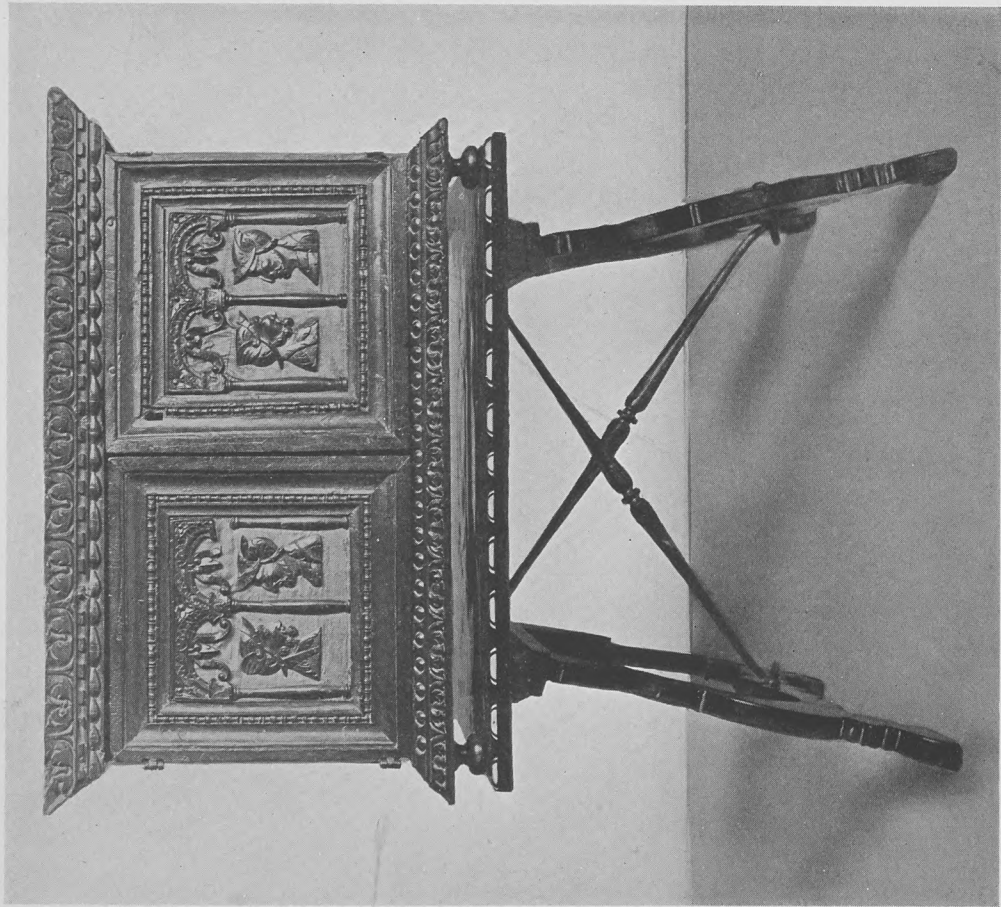
PALMA, MAJORCA, ZAFORTEZA PALACE. SMALL CABINET OR ARQUILLA WITH  
IVORY INLAY (KNOWN AS "GRAINS OF WHEAT"); XVII CENTURY



PALMA, MAJORCA, PALACE OF THE MARQUESA DE LA CENIA. CABINET WITH  
IVORY INLAY; TYPICAL STAND WITH IRONS; XVII CENTURY



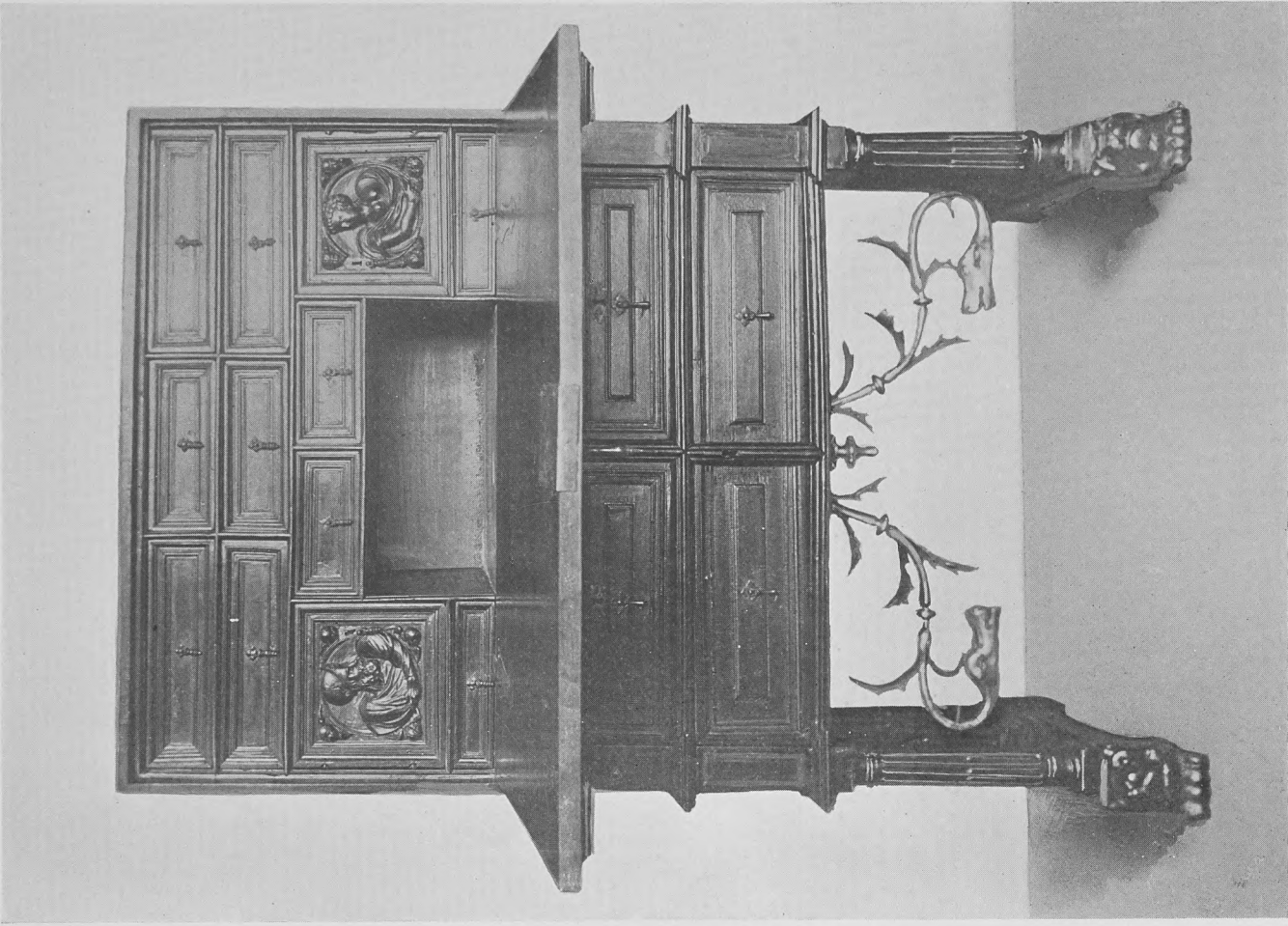
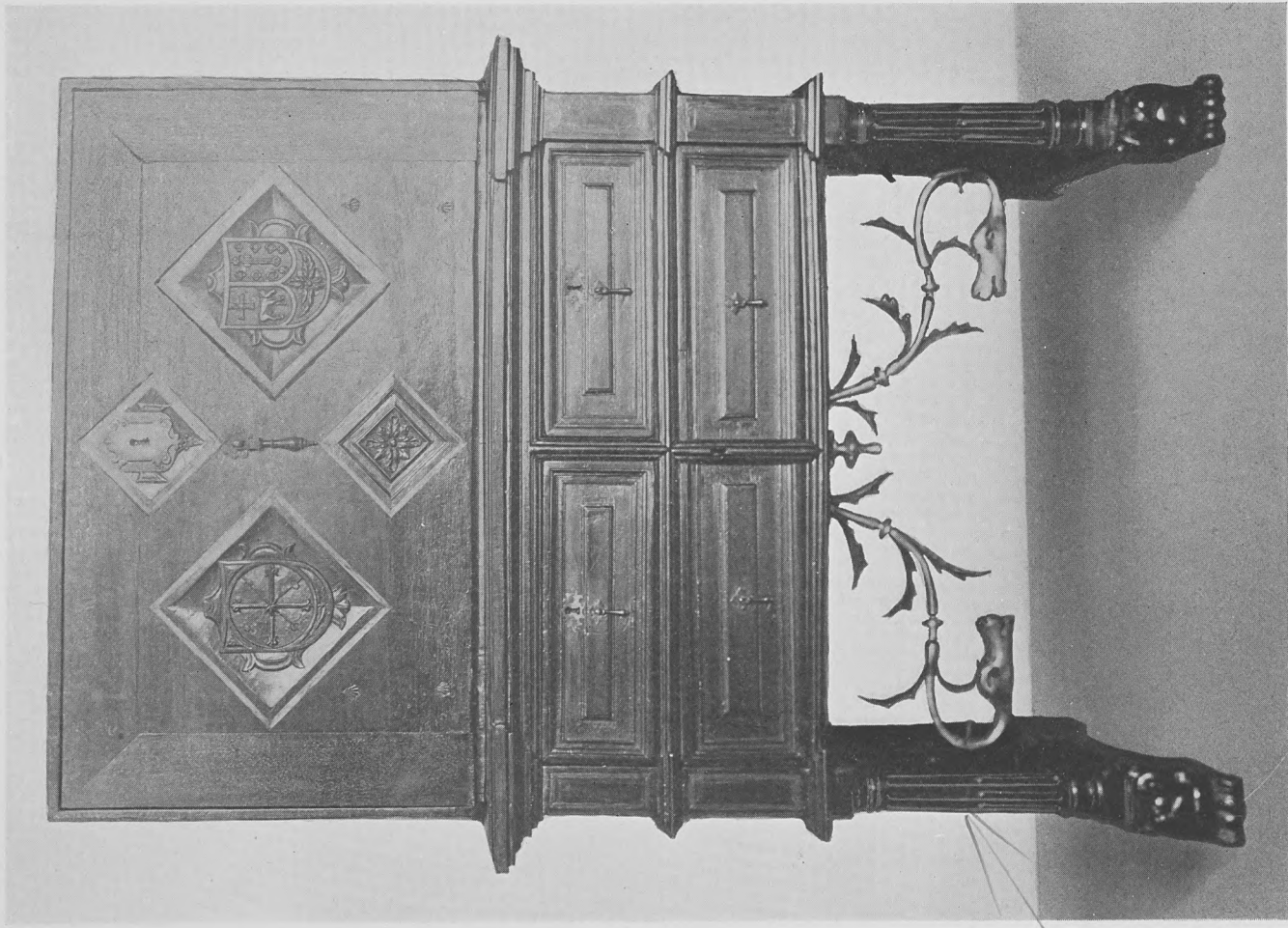




MADRID, COLLECTION OF THE CONDE DE LAS ALMENAS. TWO VIEWS OF SMALL CABINET ON TABLE STAND; XVI CENTURY







MADRID, PRIVATE COLLECTION. TWO VIEWS OF WALNUT CABINET WITH HINGED FRONT. XVI CENTURY

*Drawn  
to floor*



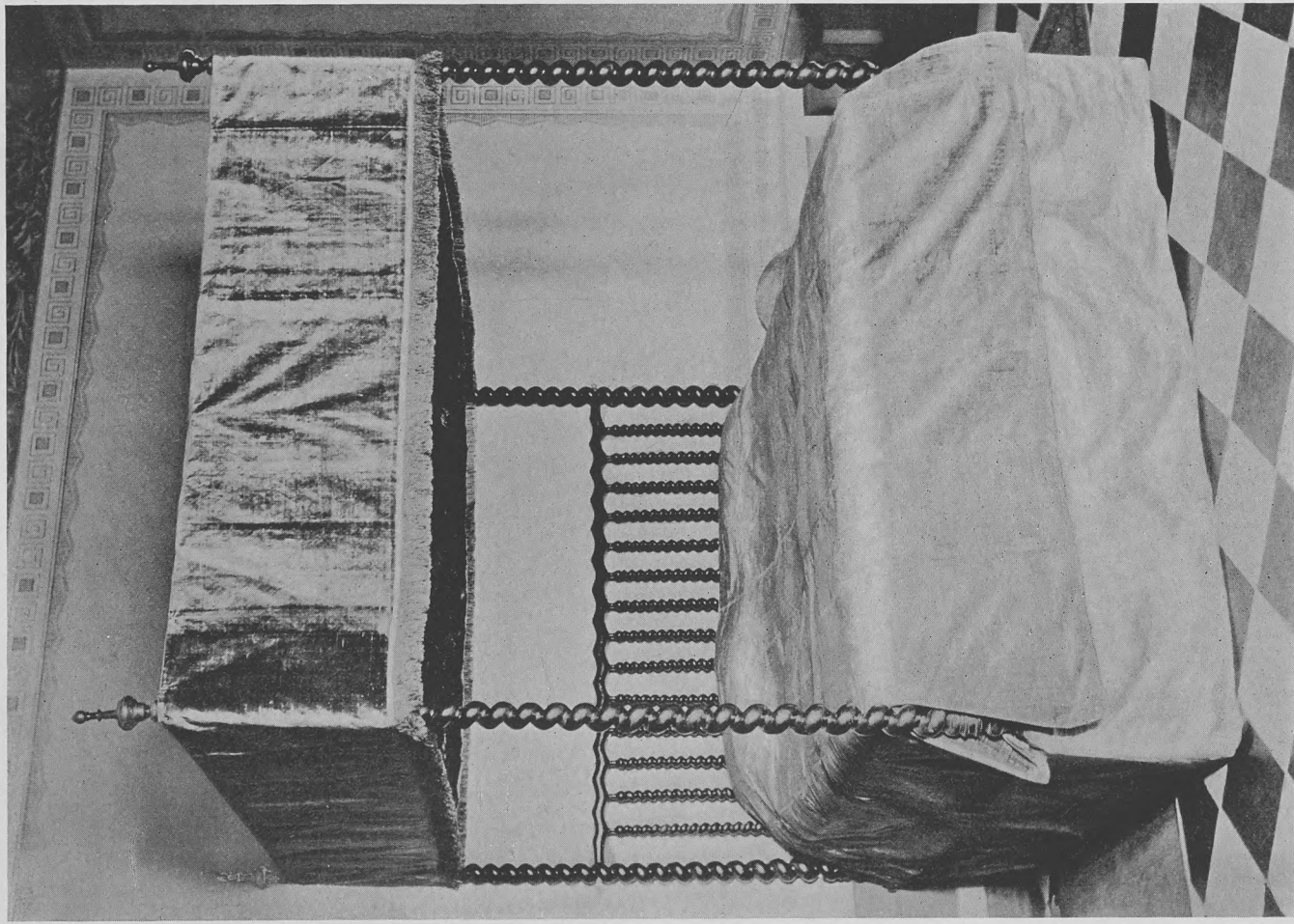




PALMA, MAJORCA, VERI PALACE. MAHOGANY BED, TURNED POSTS ("SALAMONICAS") WITH IVORY INLAY.  
VALENCIAN SILK HANGINGS OF THE XVII CENTURY



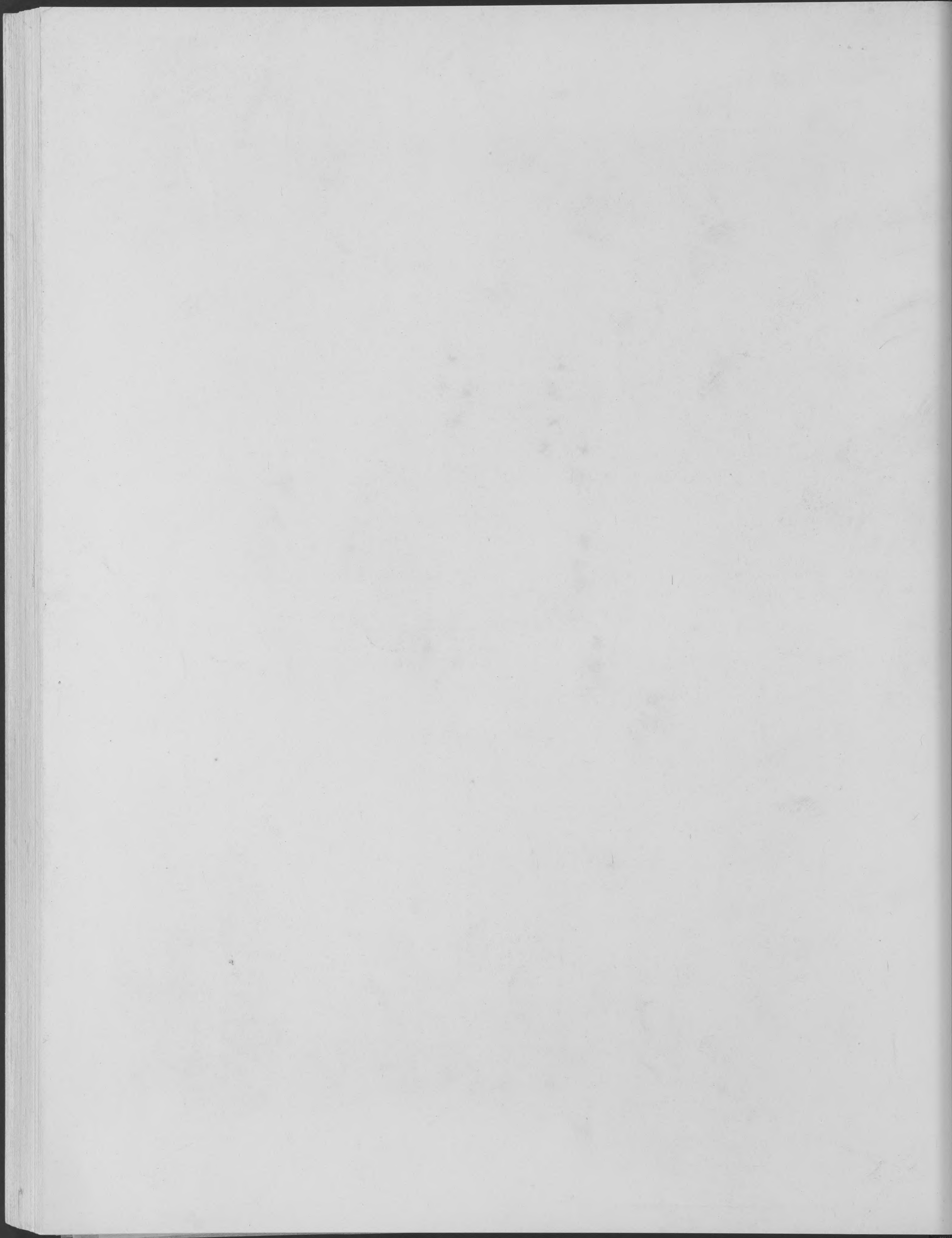




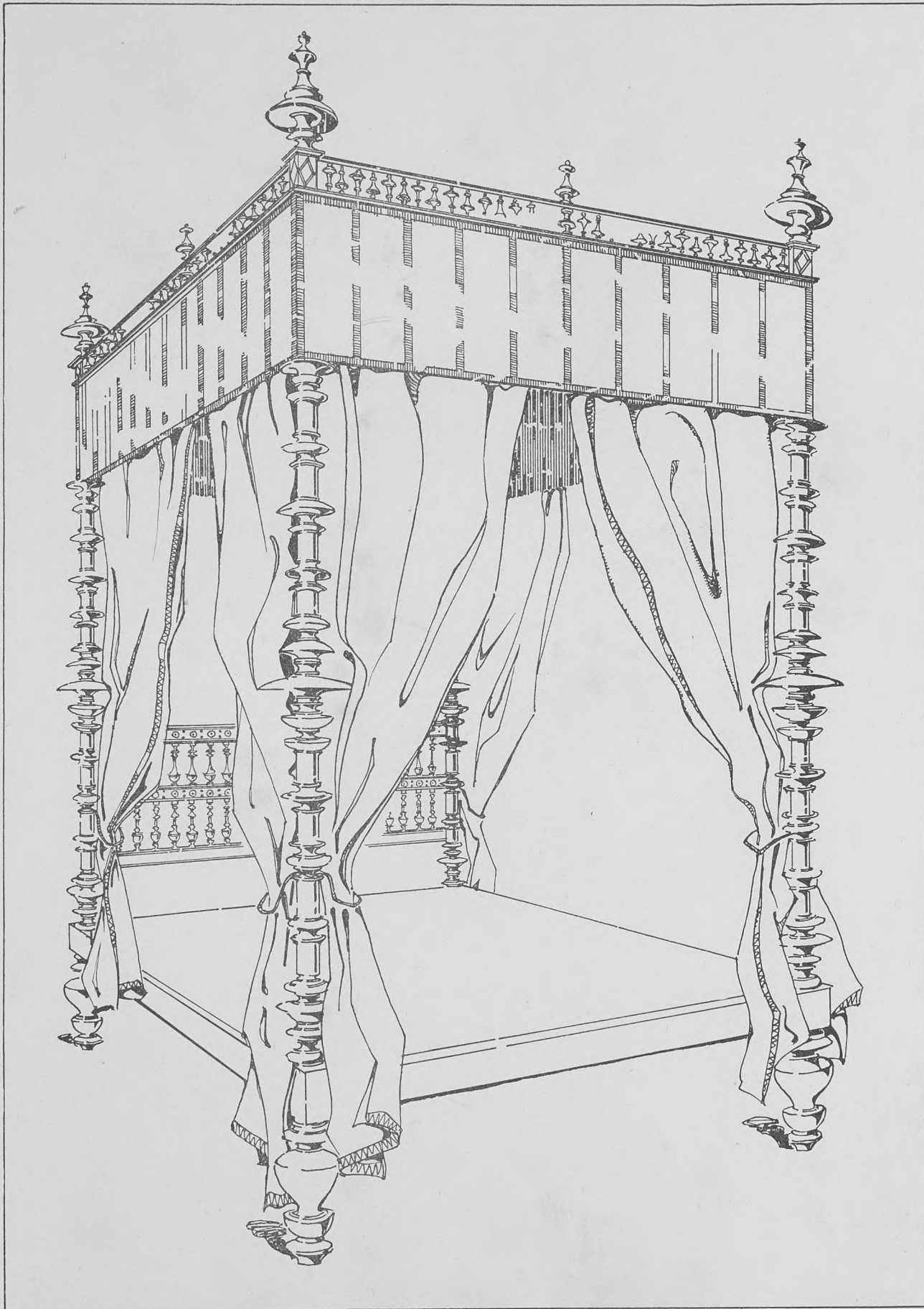
PERELADA, CATALONIA. CASTLE OF THE ROCAVERDE FAMILY. MAHOGANY  
BED, SALMON VELVET HANGINGS AND SPREAD OF THE XVII CENTURY



ARGENTONA, CATALONIA. CABANYES HOUSE. WHITE AND GOLD BED OF THE  
LATE XVII CENTURY, WITH BLOCK-PRINT COTTON SPREAD.  
HEADPIECE HUNG TO WALL, BED, MOVABLE



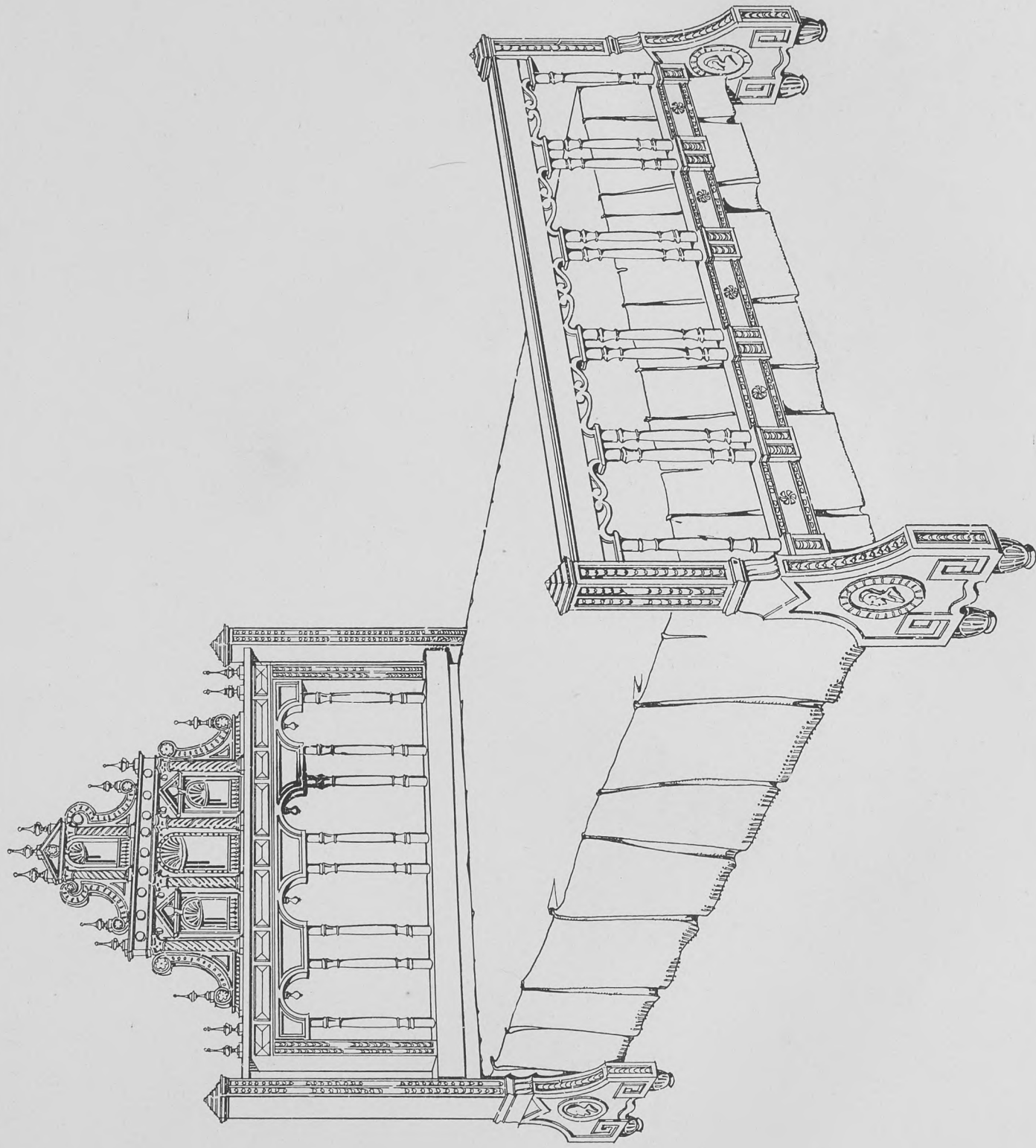




VICH, CATALONIA. EPISCOPAL MUSEUM. MAHOGANY BED ("SALAMONICA") WITH GREEN MOIRÉ  
HANGINGS STRIPED WITH GOLD GALLOON; 7 FEET 8 INCHES HIGH







RONDA, VILLA OF THE DUQUESA DE PARCENT. WALNUT BED, GILDED DECORATION; XVIII CENTURY



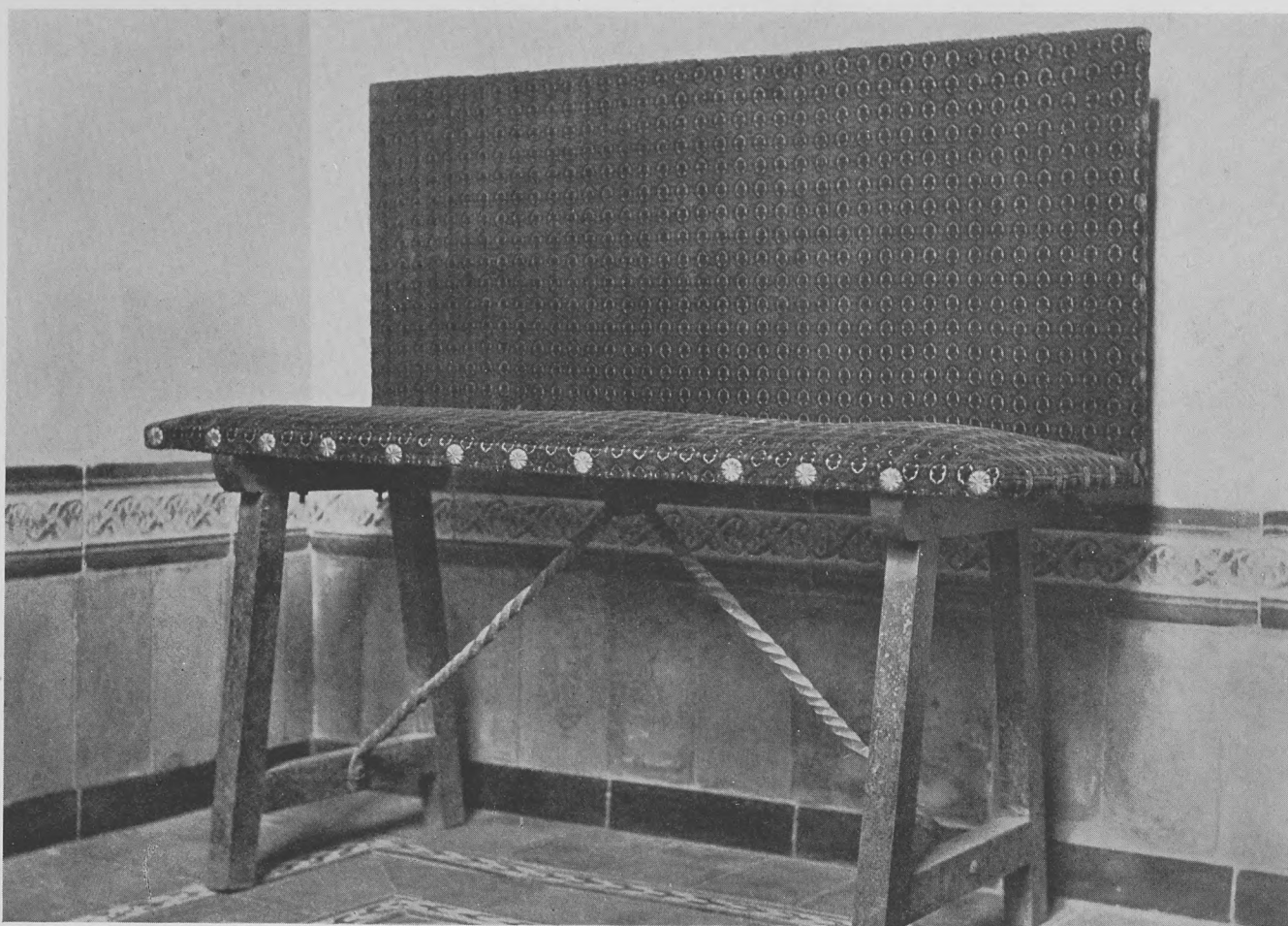




TOLEDO, CITY HALL. COUNCIL ROOM HUNG WITH CUT RED VELVET OF THE XVI CENTURY  
VELVET BENCH HINGED BACK







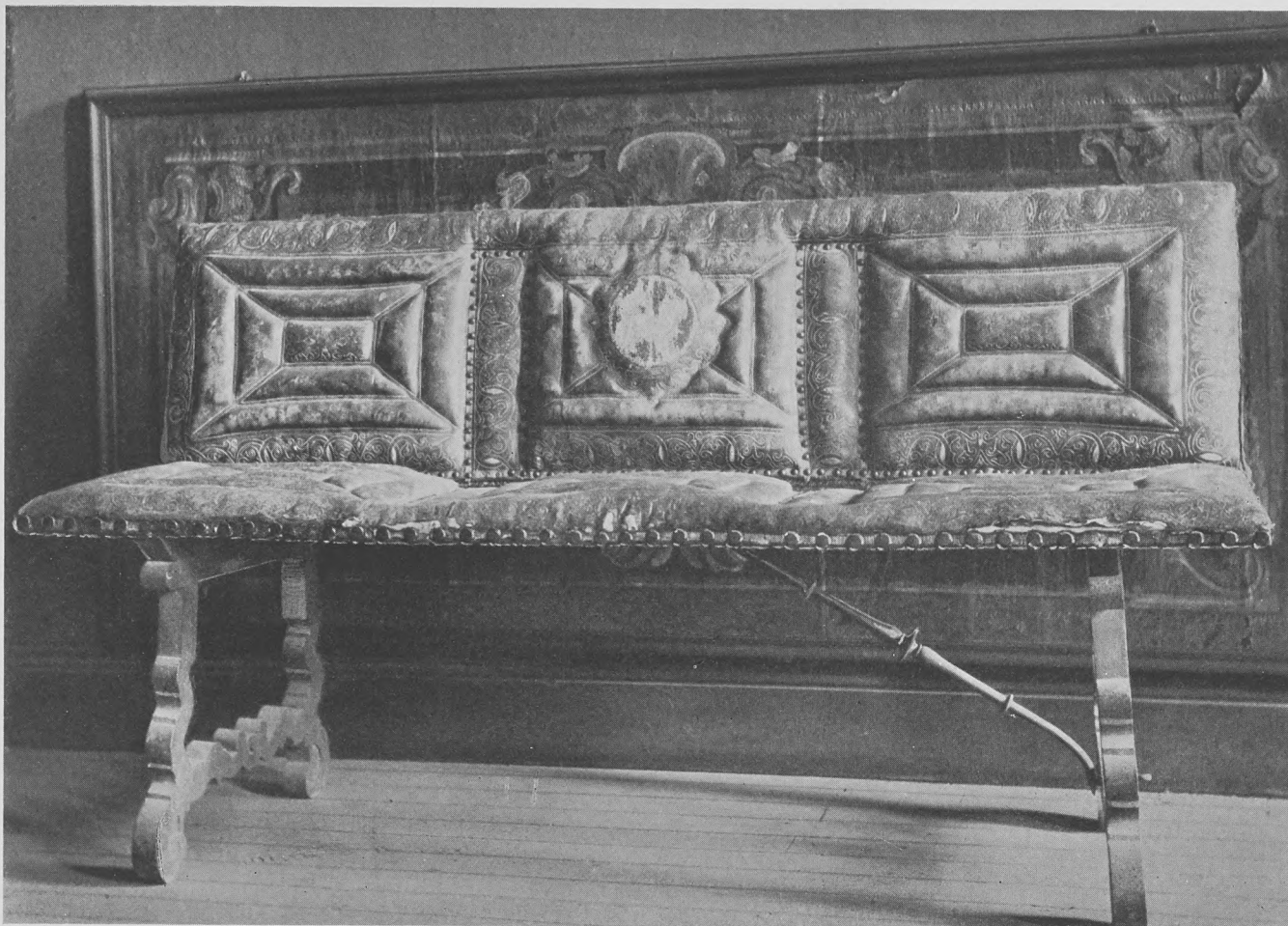
TOLEDO, HOUSE OF EL GRECO. VELVET-COVERED BENCH WITH IRONS; XVII CENTURY



MADRID, COLLECTION OF THE CONDE DE LAS ALMENAS. WALNUT BENCH COVERED WITH QUILTED GREEN VELVET; XVII CENTURY



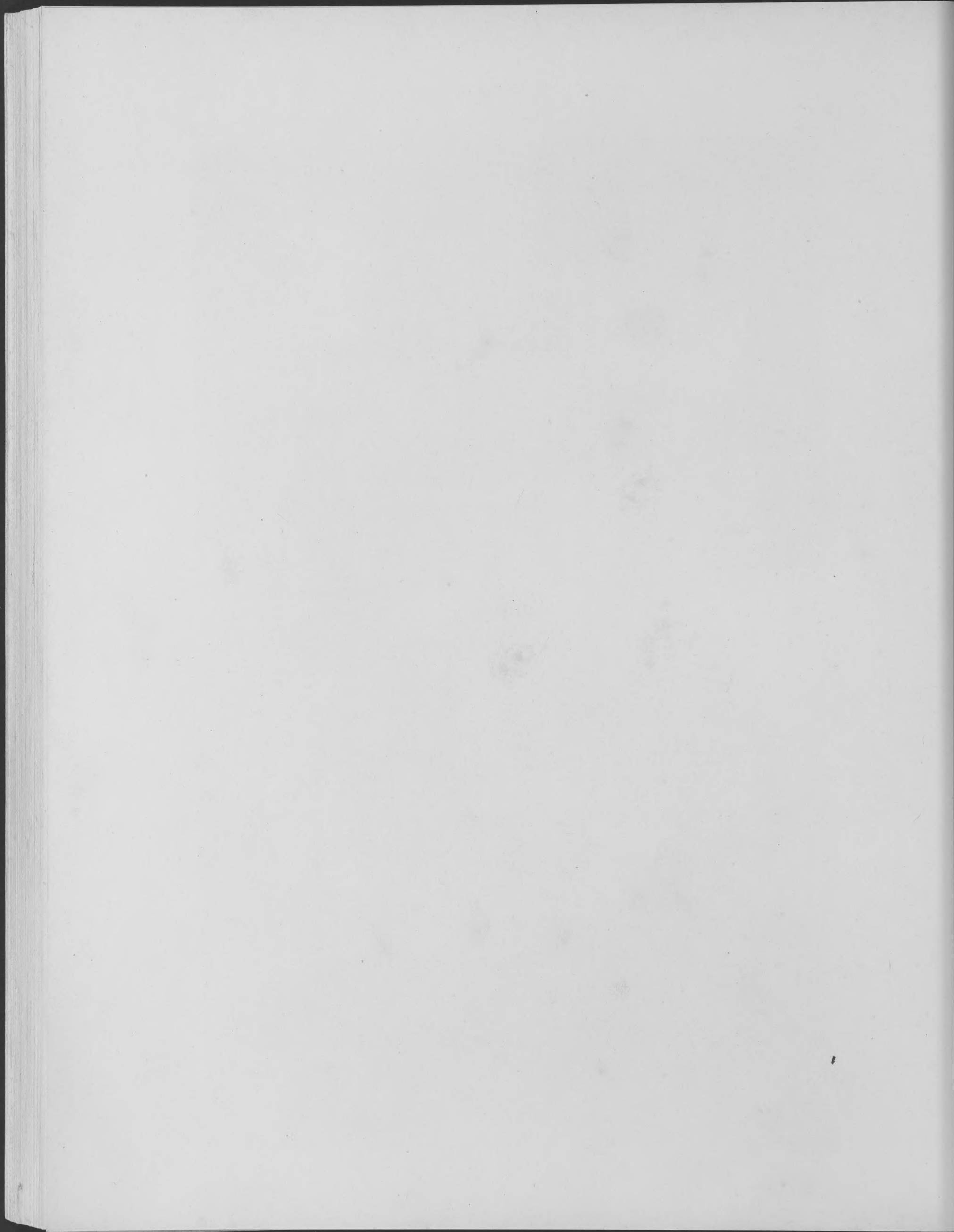




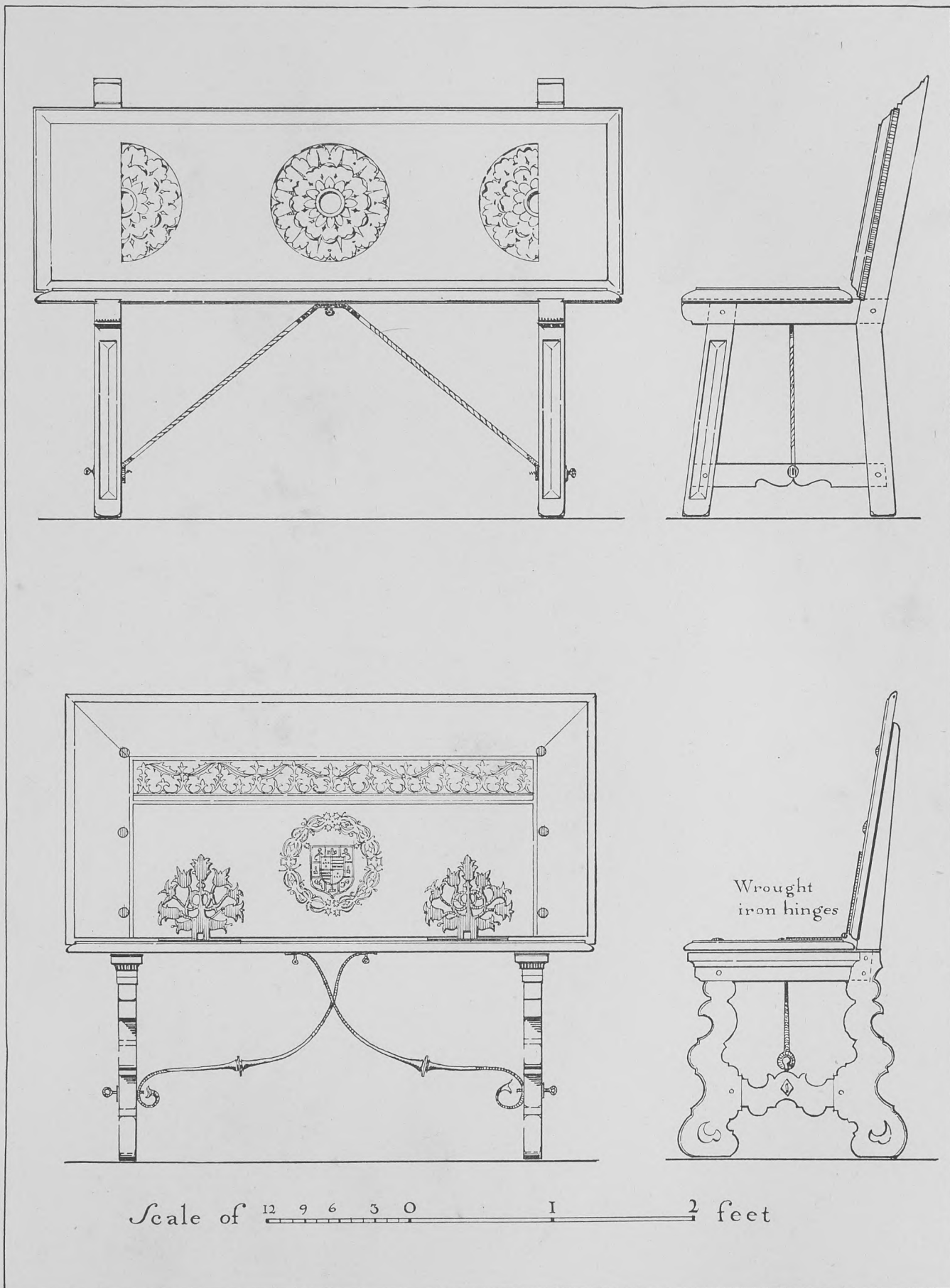
MADRID, ARCHÆOLOGICAL MUSEUM. BENCH COVERED WITH LEATHER TOOLED AND QUILTED



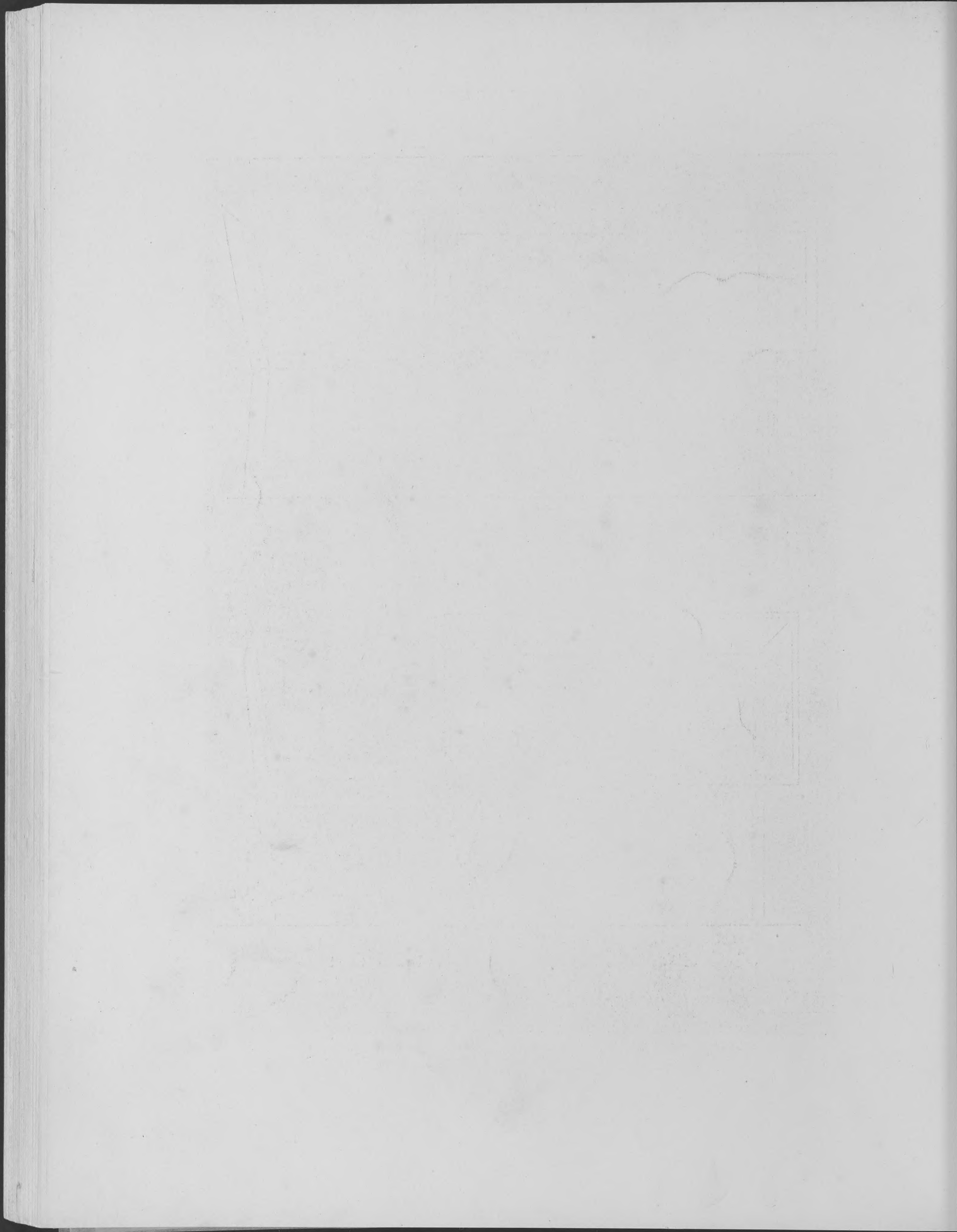
MADRID, PALENCIA COLLECTION. WALNUT BENCH WITH BOXWOOD INLAY



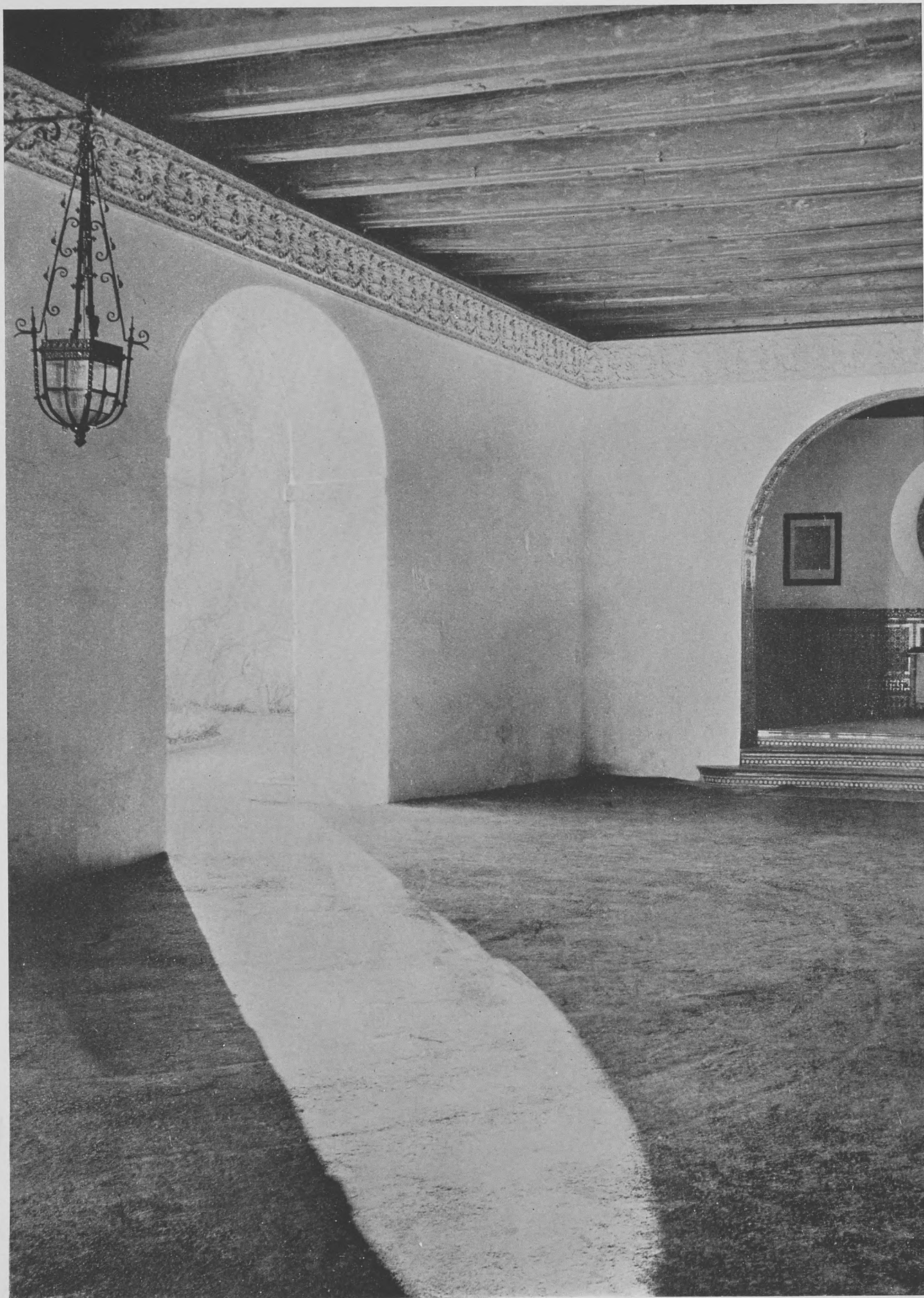




MADRID, MUSEUM OF INDUSTRIAL ARTS. WALNUT BENCH OF THE XVII CENTURY (UPPER)  
 MADRID, ARCHÆOLOGICAL MUSEUM. WALNUT BENCH WITH INLAY OF DARKER WOOD; XVII CENTURY  
 (LOWER)







SEVILLE, PALACE OF THE DUKE OF ALBA (CASA DE LAS DUEÑAS), XVI CENTURY. IN-AND-OUT COACH VESTIBULE LEADING TO THE PATIO









SEVILLE, PALACE OF THE DUKE OF ALBA. XVI CENTURY. GROUND-FLOOR SALON WITH DECORATED BEAMED CEILING AND CARVED STUCCO FRIEZE. IN THE DRAWING FURNITURE OF THE PERIOD HAS BEEN INTRODUCED



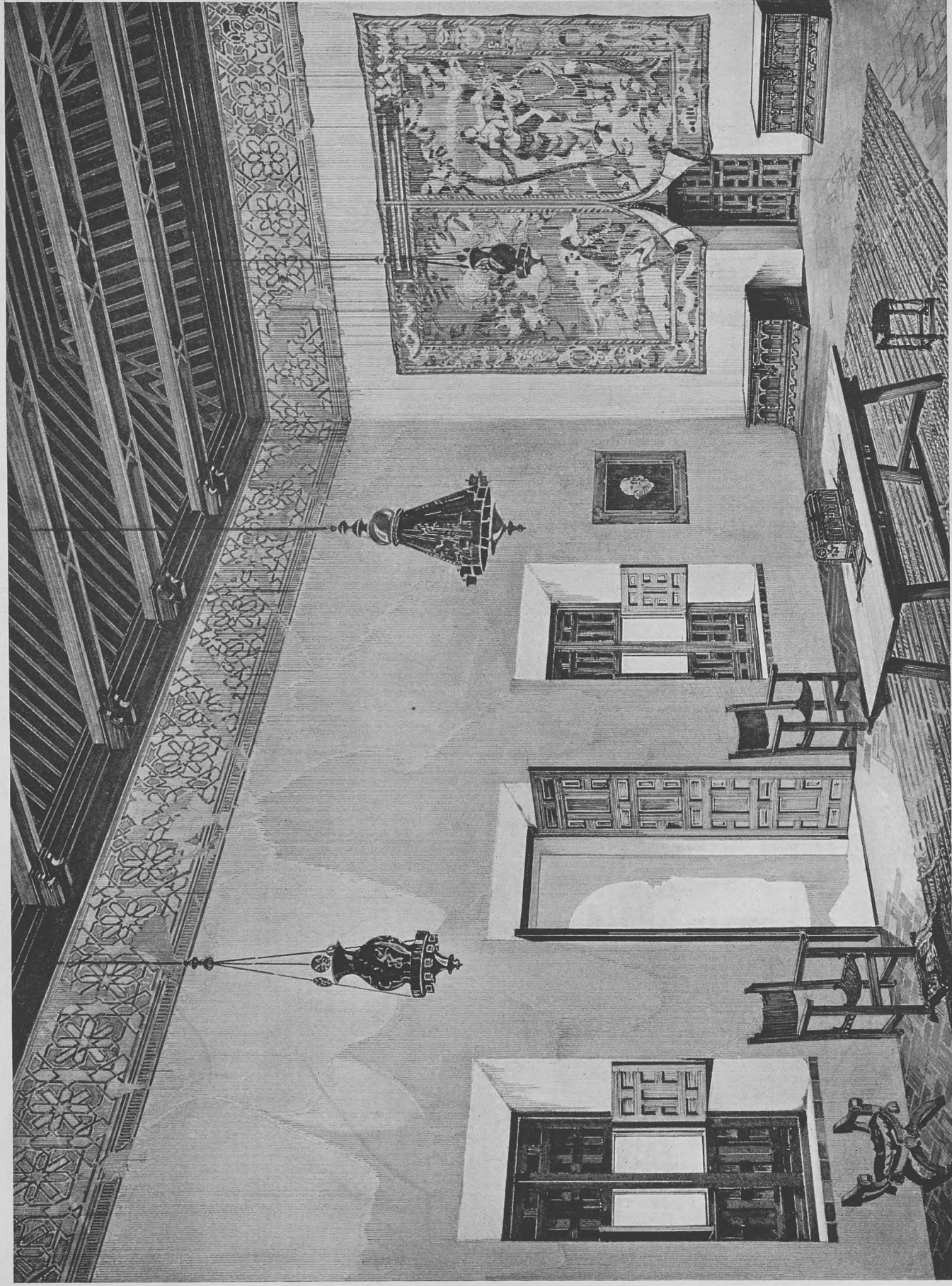




SEVILLE, PALACE OF THE DUKE OF ALBA, XVI CENTURY. MAIN SALON OF THE PRINCIPAL STORY, WINDOW  
DETAIL. THE PRESENT FURNISHINGS DATE FROM THE XVIII CENTURY



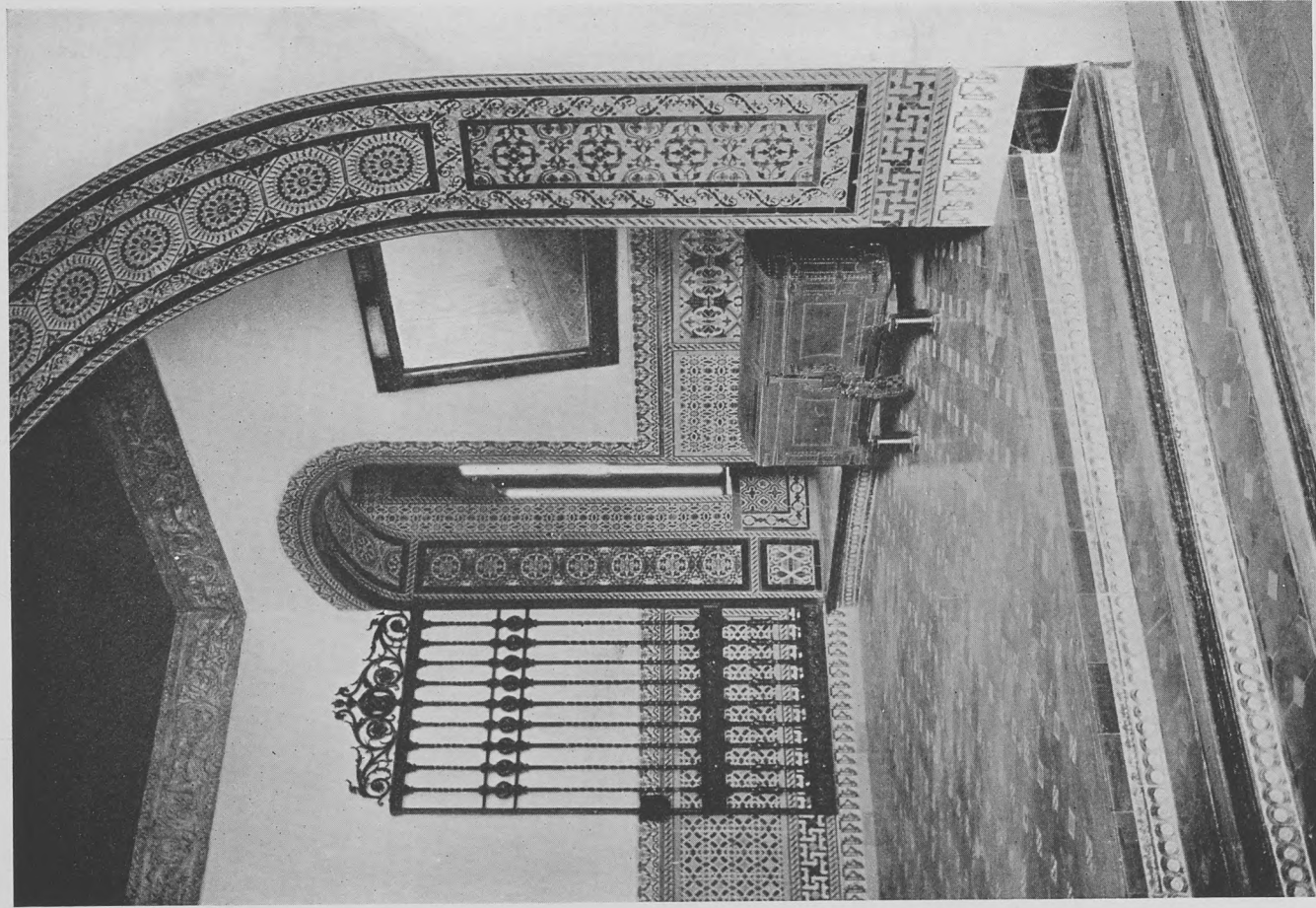




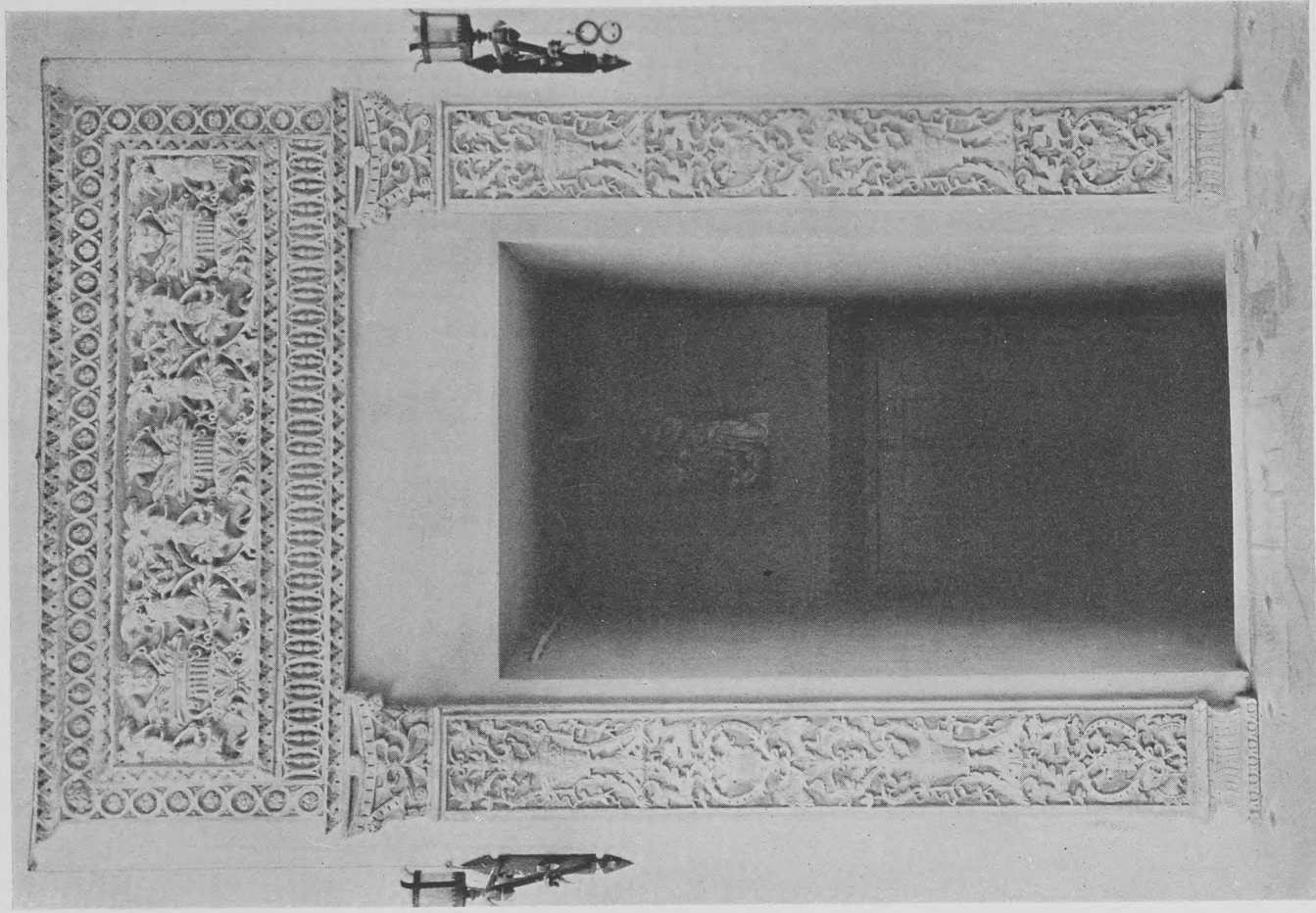
SEVILLE, PALACE OF THE DUKE OF ALBA, XVI CENTURY. MAIN SALON OF THE PRINCIPAL STORY, CEILING OF OILED PINE.  
IN THE DRAWING FURNITURE OF THE PERIOD HAS BEEN INTRODUCED







SEVILLE, PALACE OF THE DUKE OF ALBA. STAIRHALL WITH FLOOR AND  
WAINSCOT OF POLYCHROME TILES; CEILING OF paneled PINE



SEVILLE, PALACE OF THE DUKE OF ALBA. DOORWAY IN THE UPPER GALLERY  
OF THE PATIO, CARVED IN STUCCO AFTER THE MOORISH MANNER



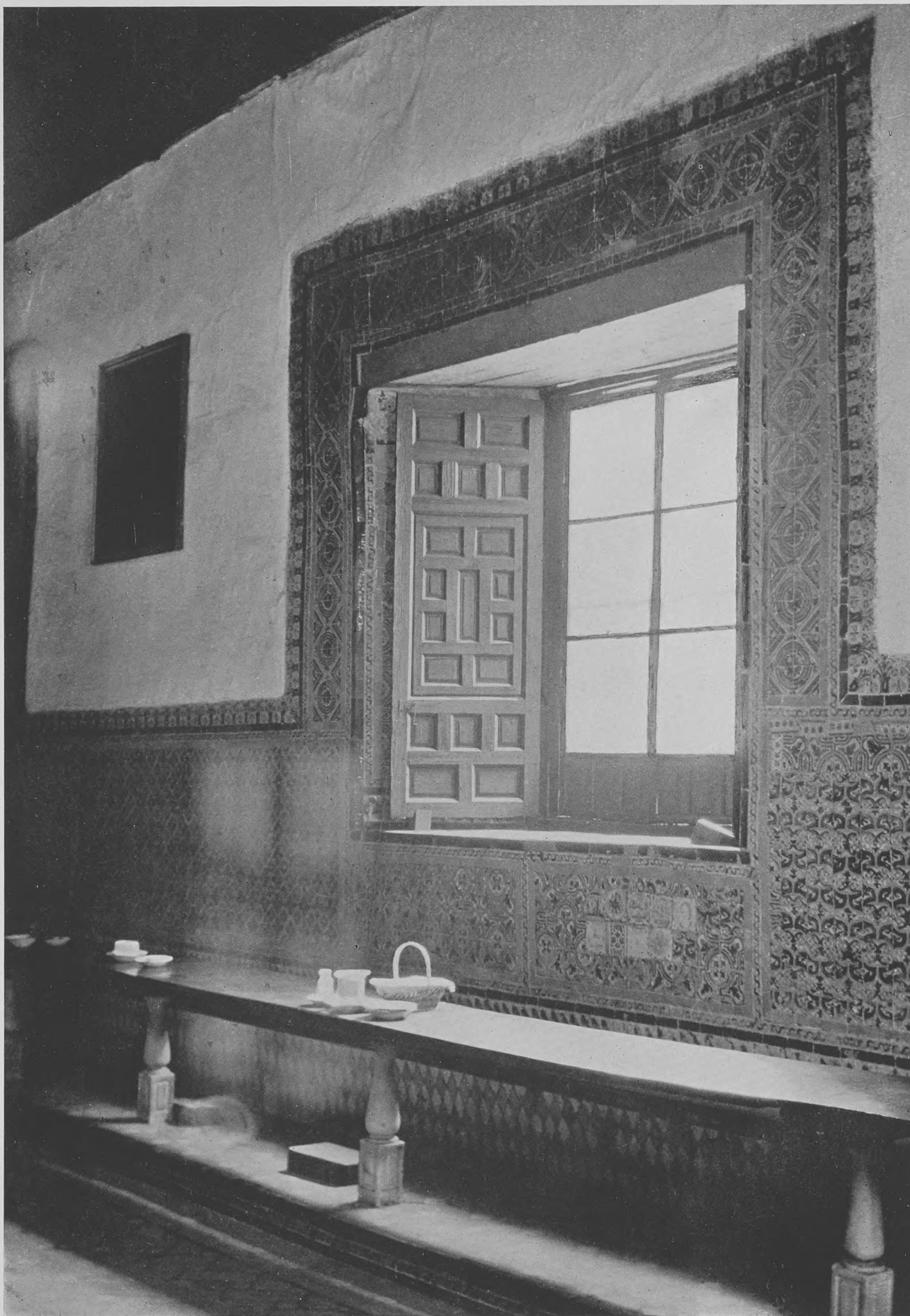




SEVILLE, CONVENT OF SANTA CLARA, XVI CENTURY REFECTORY. WHITE WALLS, POLYCHROME  
TILES, AND DARK BEAMED CEILING. HERE AND IN MANY OTHER OLD CONVENTS,  
EARLY TRADITION IS STILL UNMODIFIED



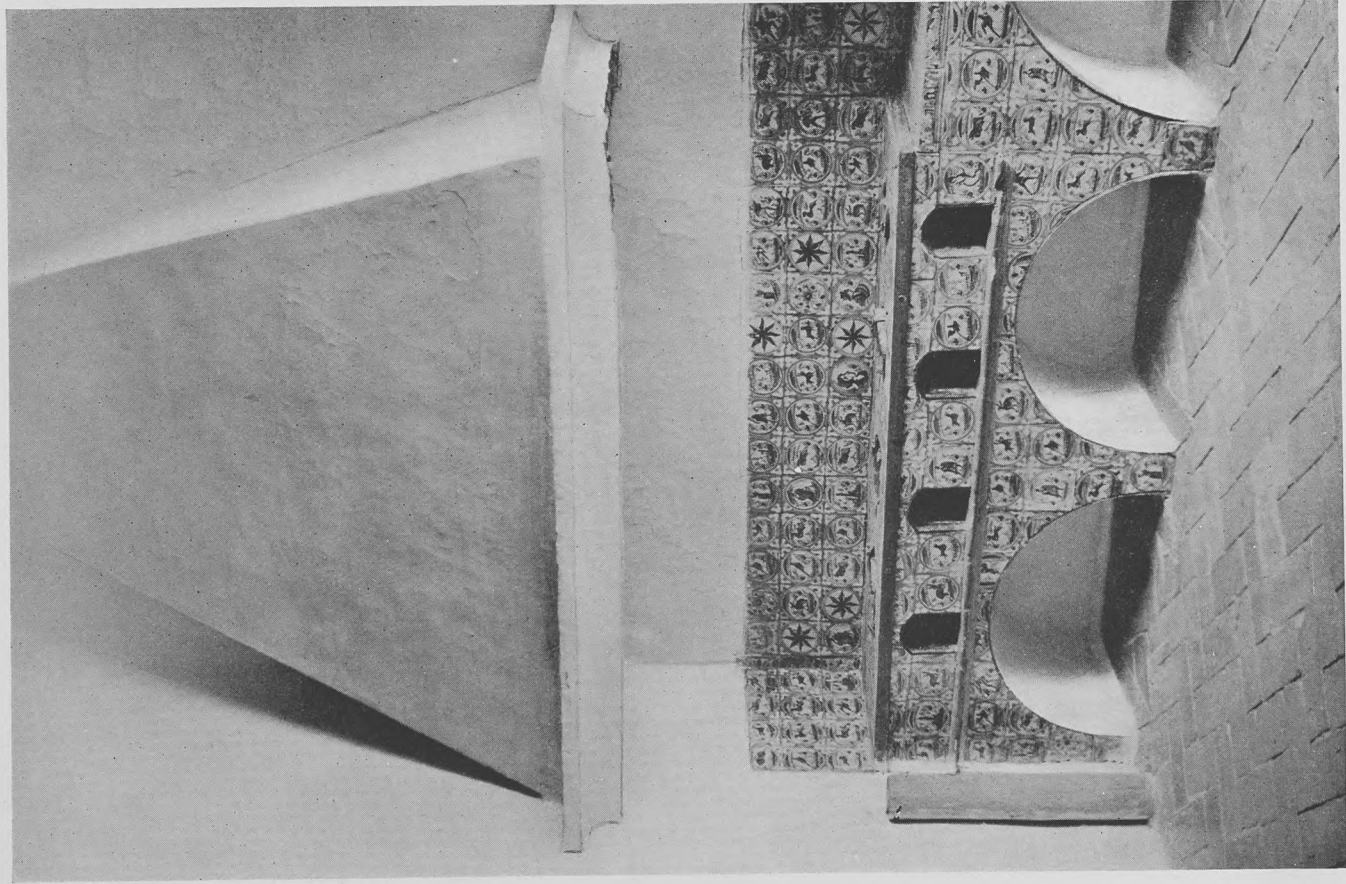




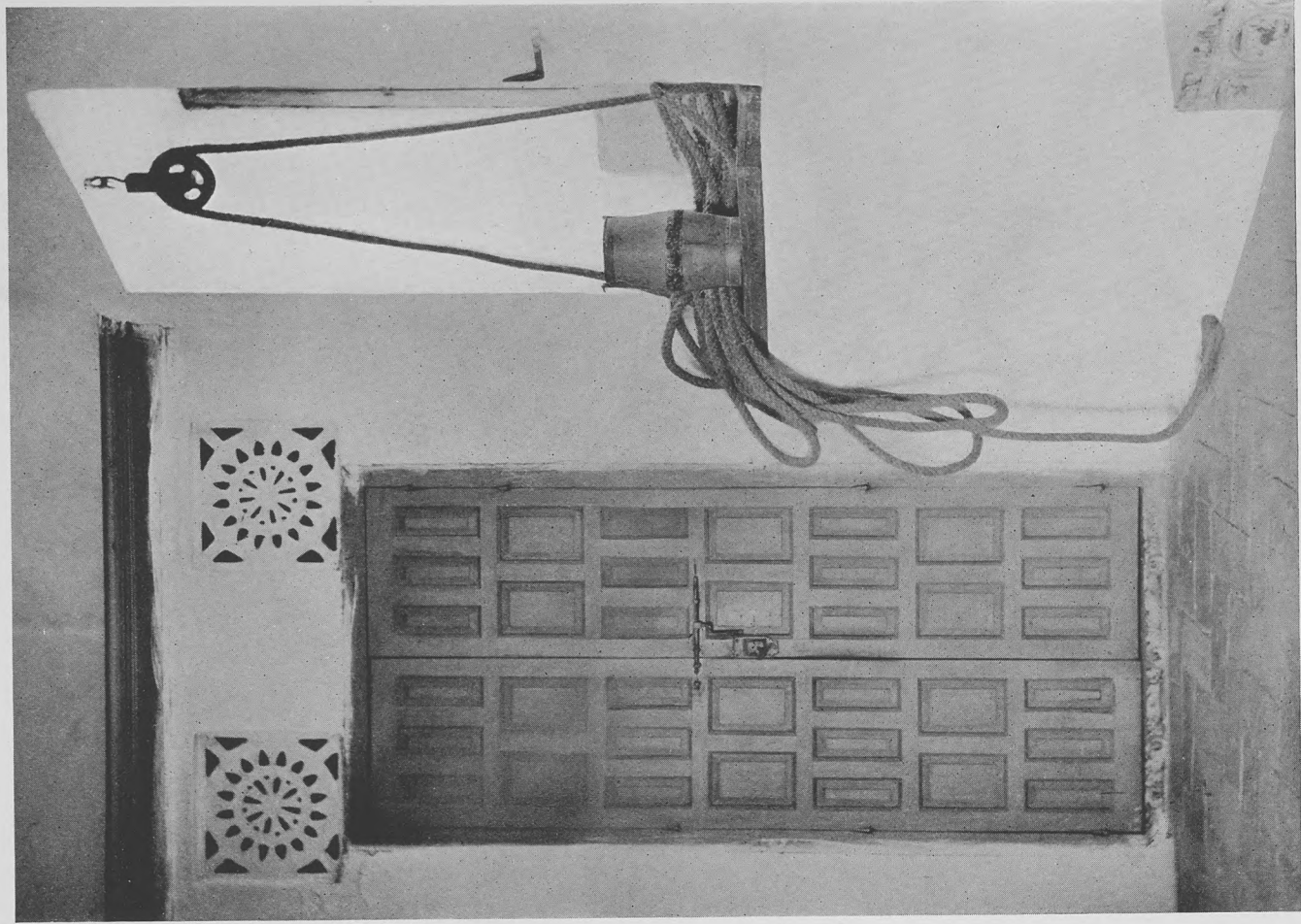
SEVILLE, CONVENT OF SANTA CLARA. DETAIL OF REFECTORY WINDOW WITH PANELED SHUTTERS COMMON IN THE XVI CENTURY SPANISH INTERIOR







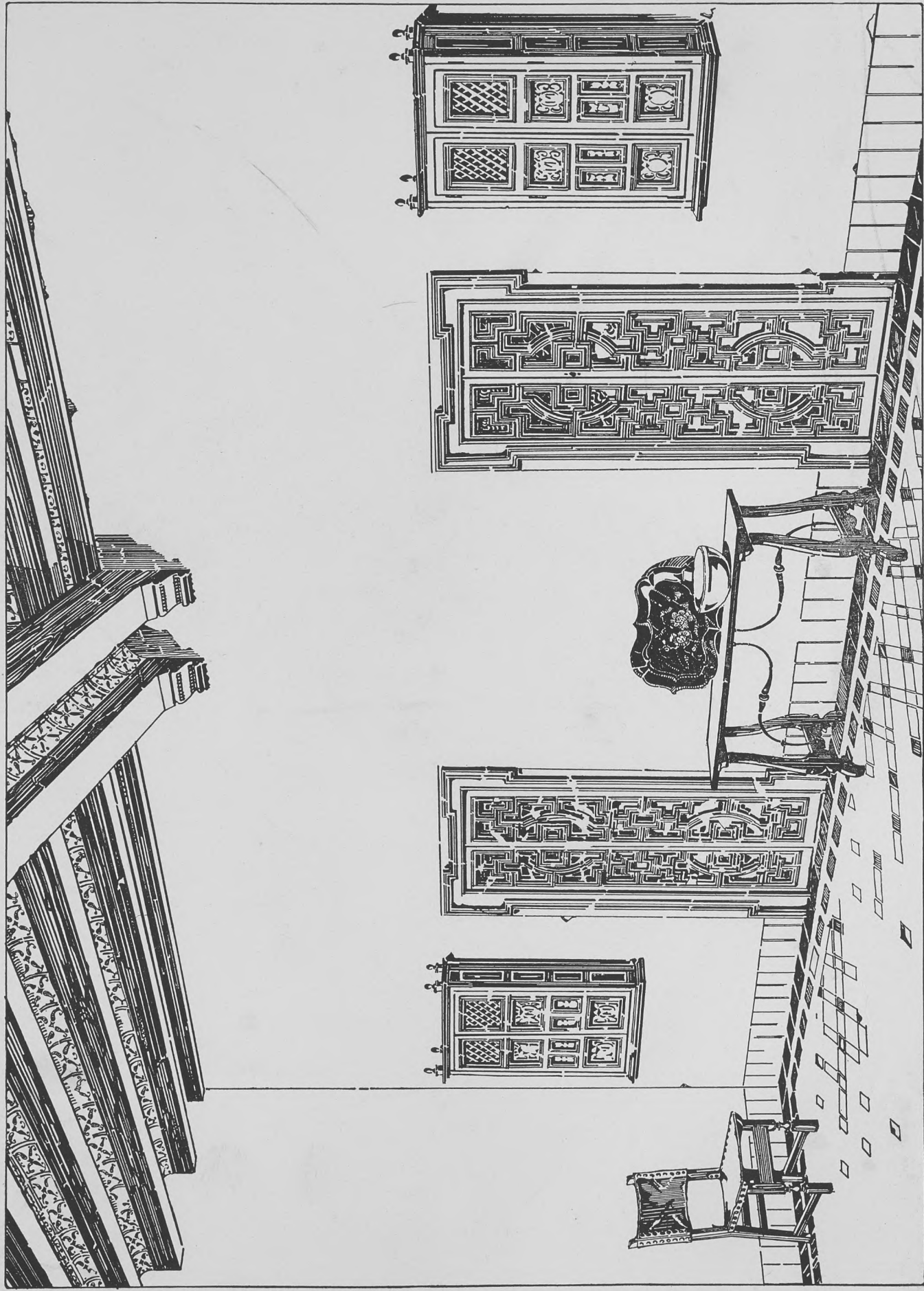
SEVILLE, CONVENT OF SANTA CLARA. CORNER OF KITCHEN WITH  
TYPICAL XVII CENTURY ANDALUSIAN TILED STOVE



SEVILLE, CONVENT OF SANTA CLARA. KITCHEN CUPBOARD WITH  
VENTILATORS OF CAST PLASTER; GREEN WOODWORK



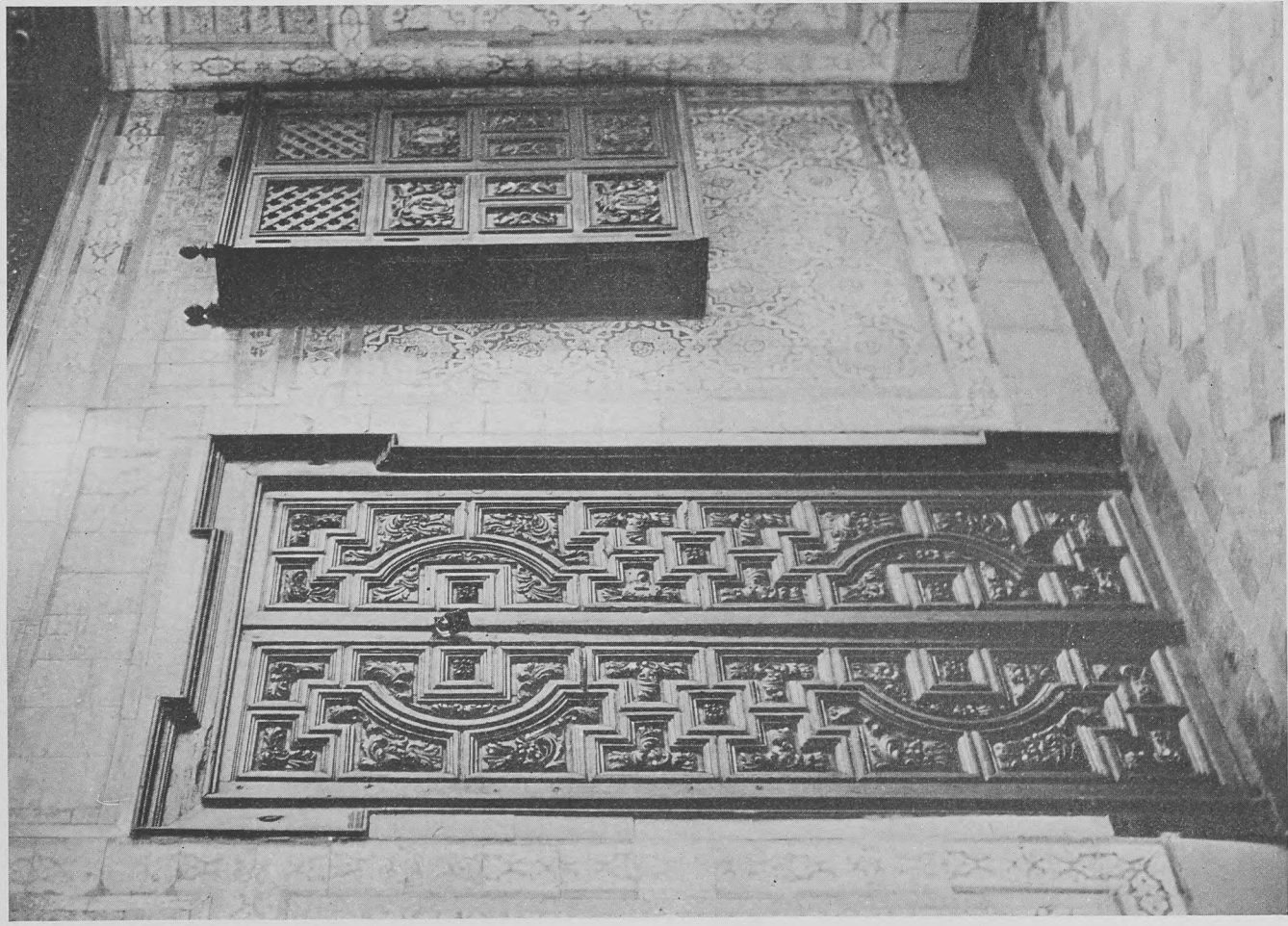




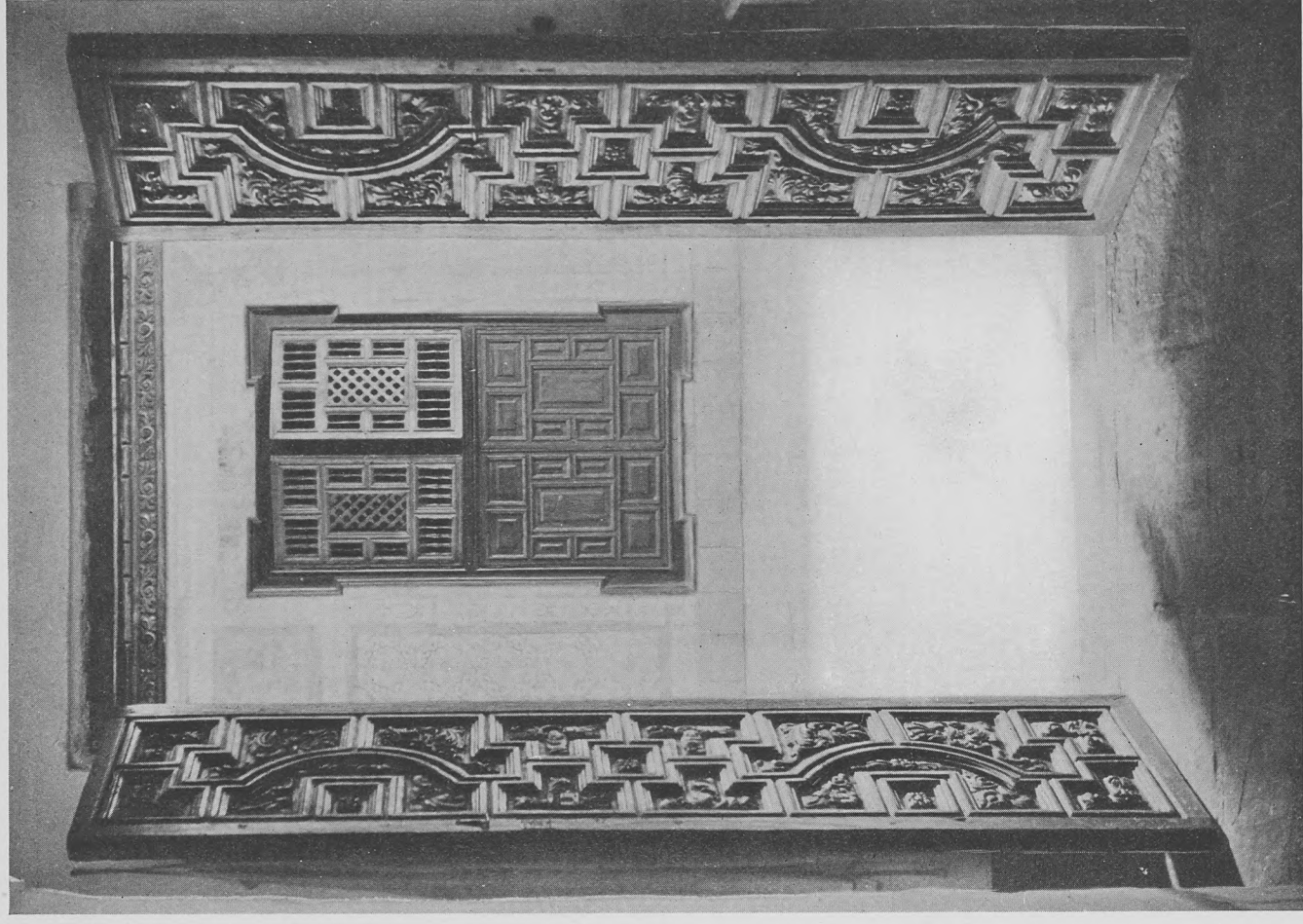
SEVILLE, PALACE OF THE CONDESA DE LEBRIJA, XVII CENTURY. SUMMER DINING-ROOM; CEILING OF BEAMS WITH PLASTER COVES BETWEEN PAINTED IN IMITATION OF TILES. FOR WALL TILES SEE PLATE 60







SEVILLE, PALACE OF THE CONDESA DE LEBRIJA. SUMMER DINING-ROOM.  
DOOR LEADING TO PANTRY AND BEYOND IT THE "FRESQUERA"  
OR VENTILATED FOOD CUPBOARD



SEVILLE, PALACE OF THE CONDESA DE LEBRIJA. SUMMER DINING-ROOM.  
CUPBOARD FOR CHINAWARE, SEEN FROM  
PANTRY PASSAGE







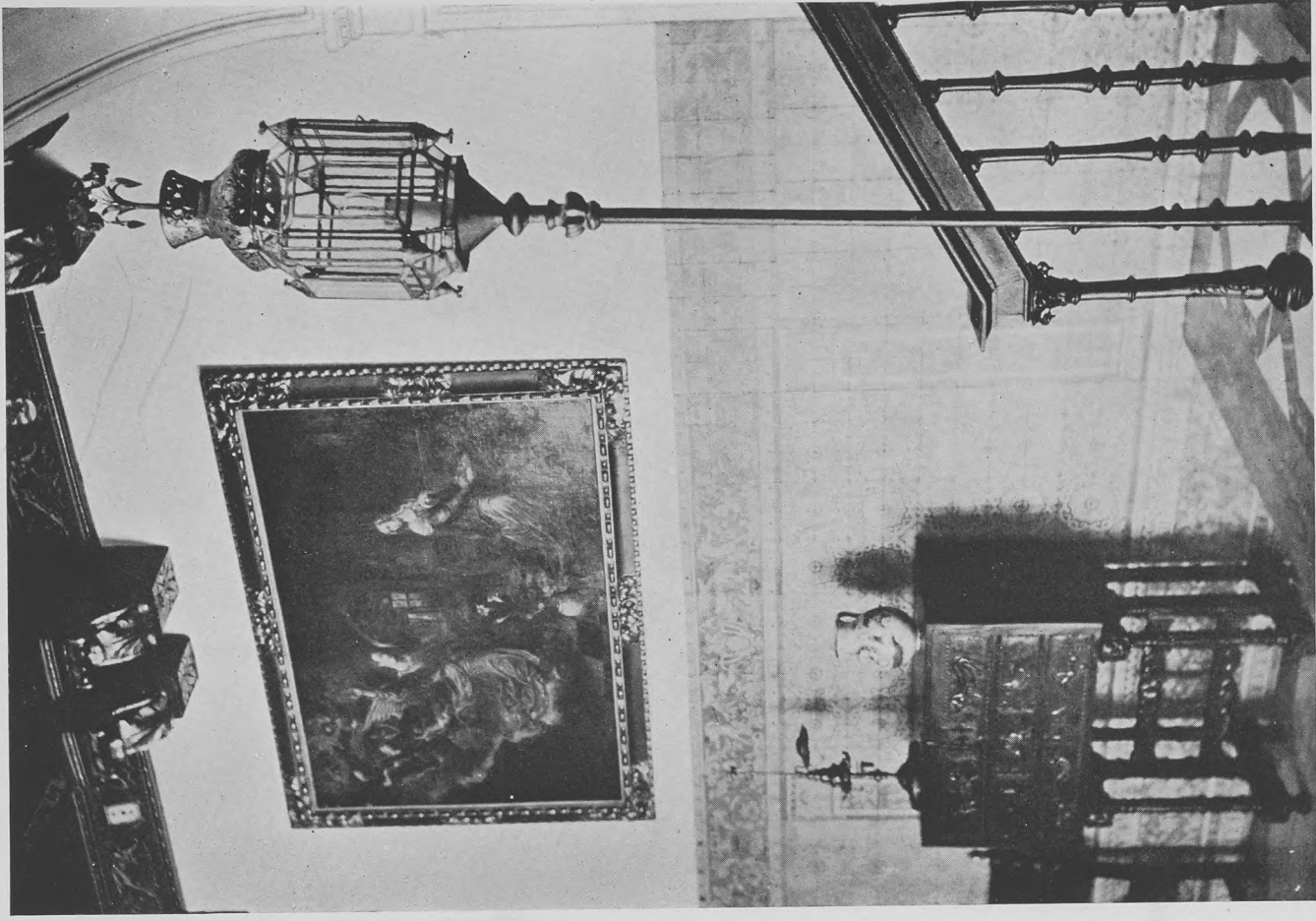
SEVILLE, PALACE OF DON JAVIER SANCHEZ DALP. HALL TREATED IN POLYCHROME TILES;  
STAIR RAIL OF WROUGHT IRON







SEVILLE, PALACE OF DON JAVIER SANCHEZ DALP. STAIR LANDING AND  
ENTRANCE TO PRINCIPAL SALON



SEVILLE, PALACE OF DON JAVIER SANCHEZ DALP. LOWER STAIRHALL  
WITH TYPICAL SEVILLIAN LAMP



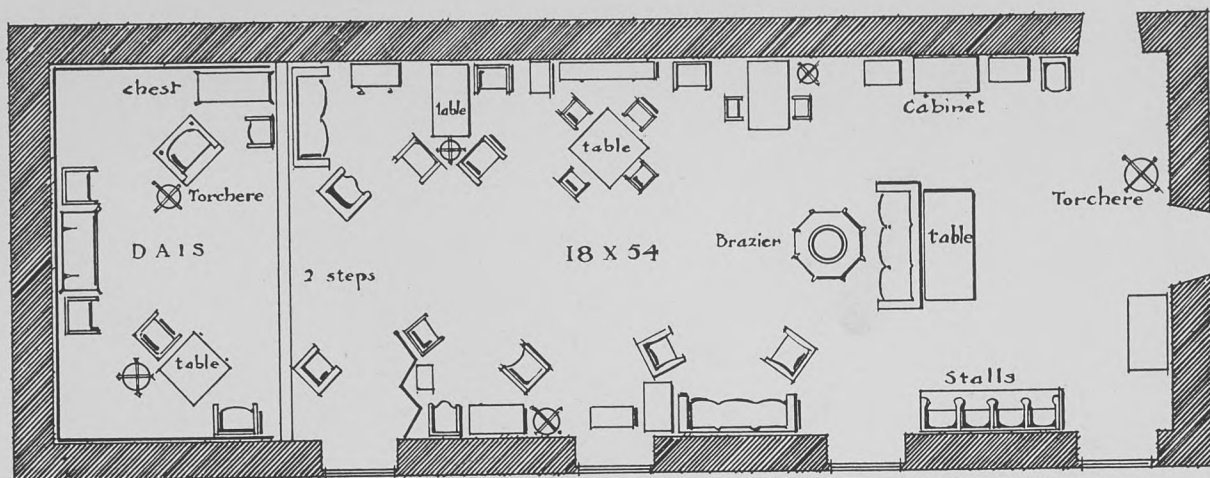




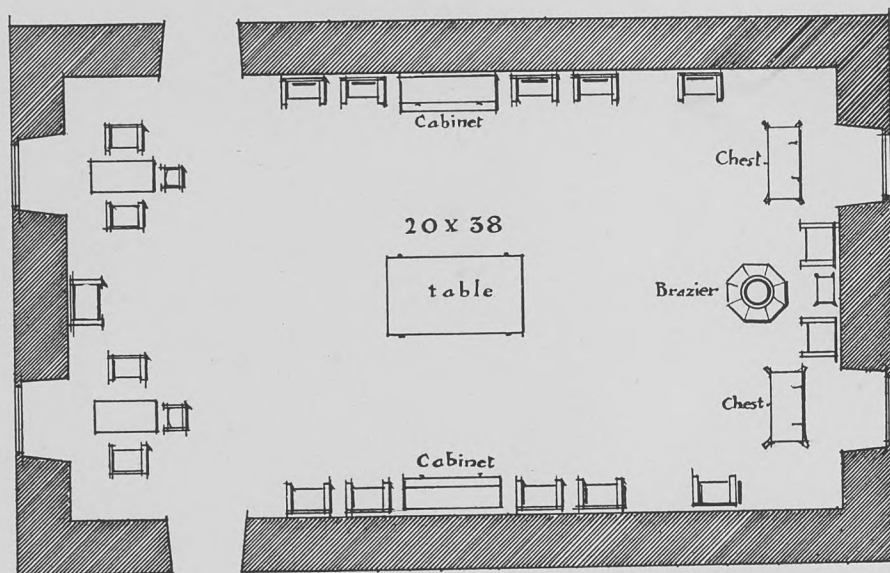
SEVILLE, PALACE OF DON JAVIER SANCHEZ DALP. UPPER HALL WITH WAINSCOT OF POLYCHROME TILES. XVII CENTURY FURNISHINGS



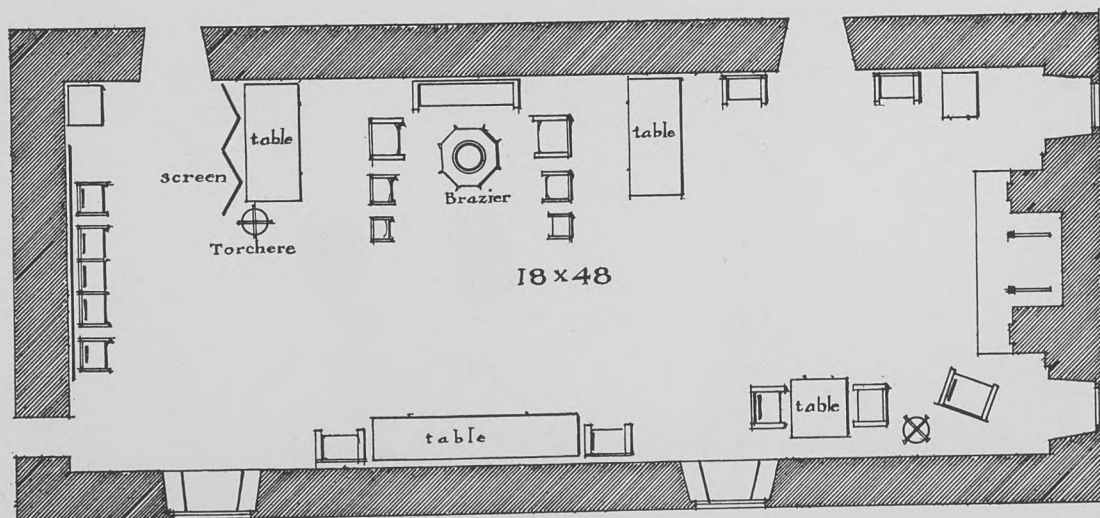




MADRID, SALON IN THE PALACE OF THE DUQUESA DE PARCENT

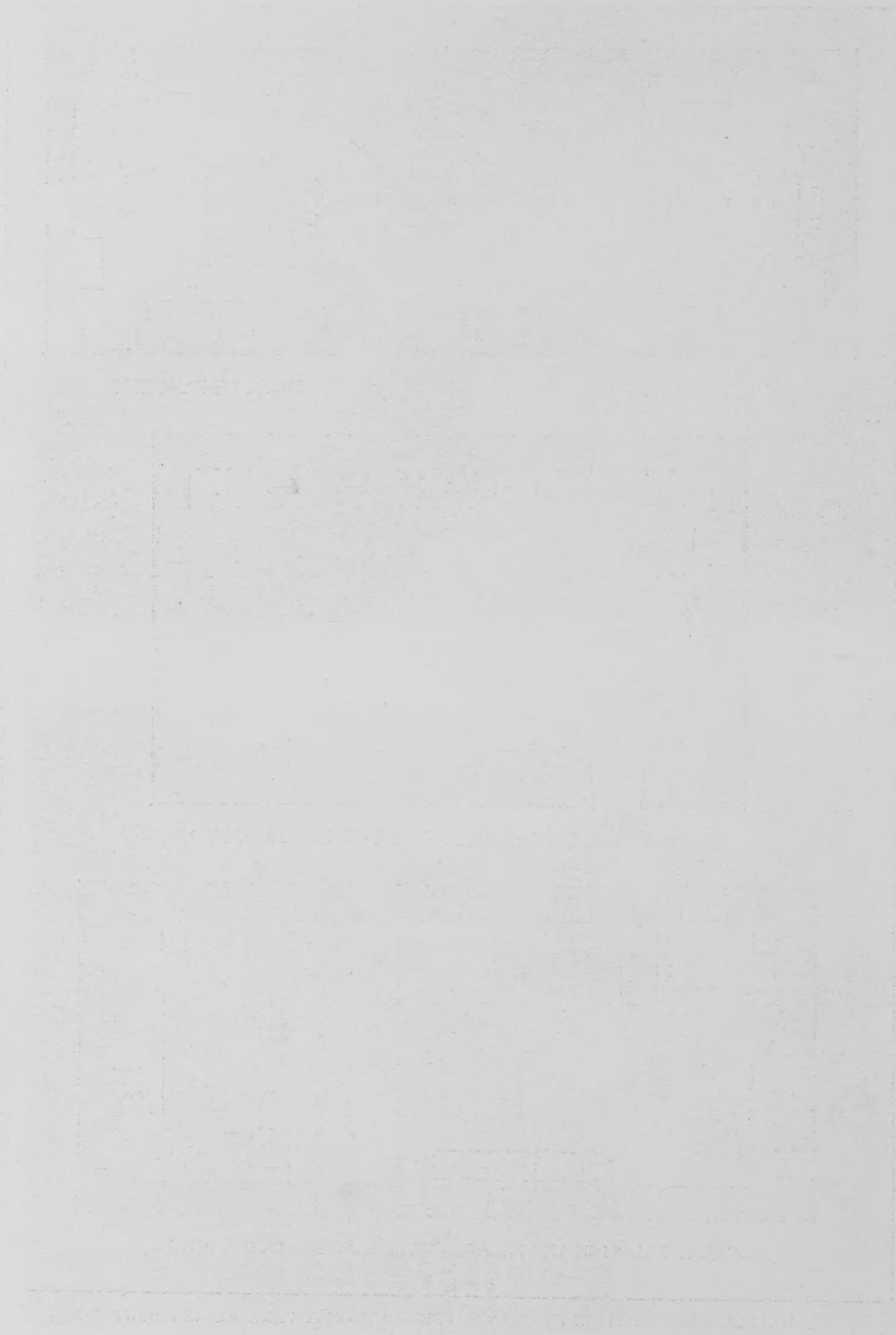


PALMA DE MALLORCA, SALON IN THE CASA MAROTO

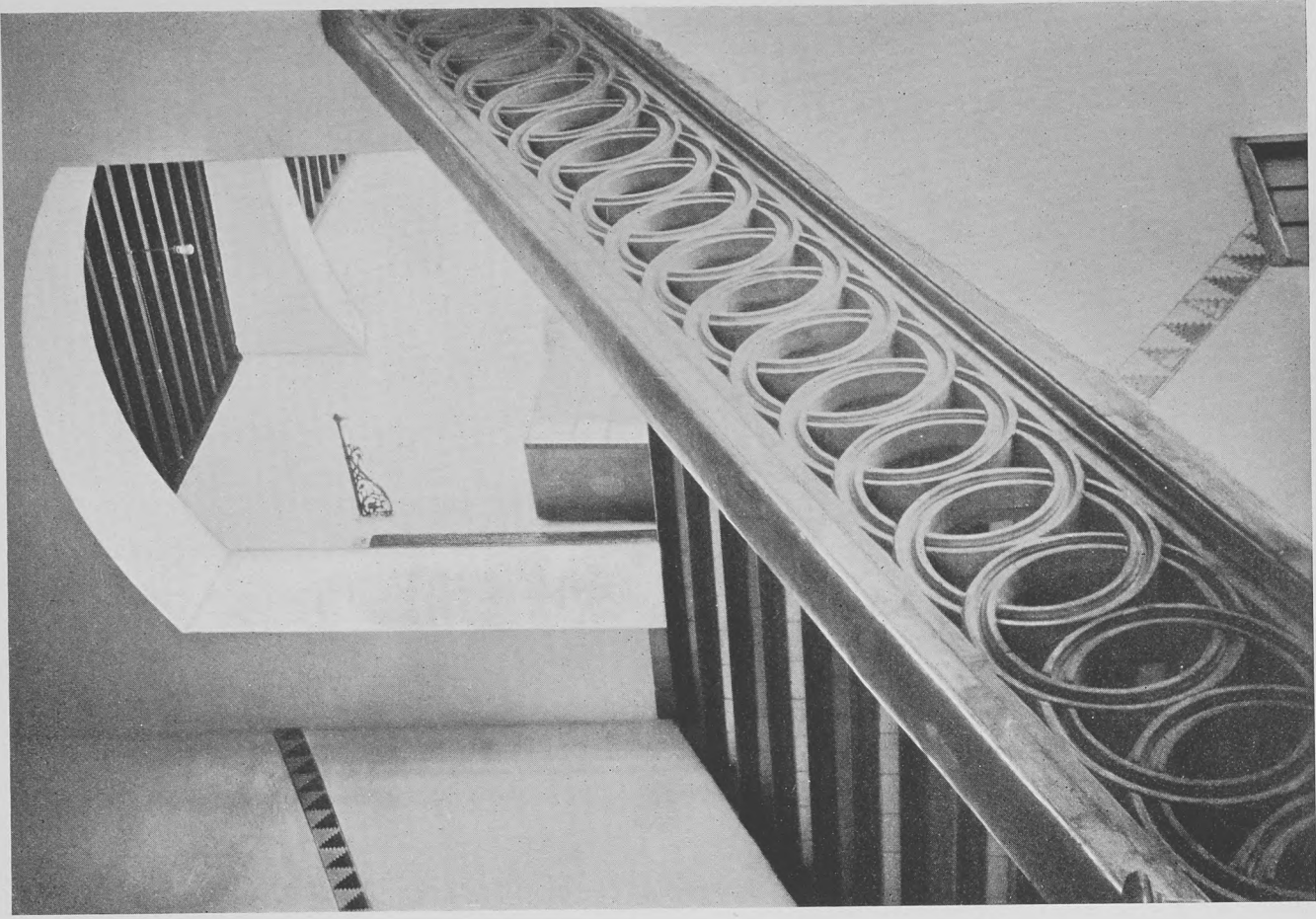
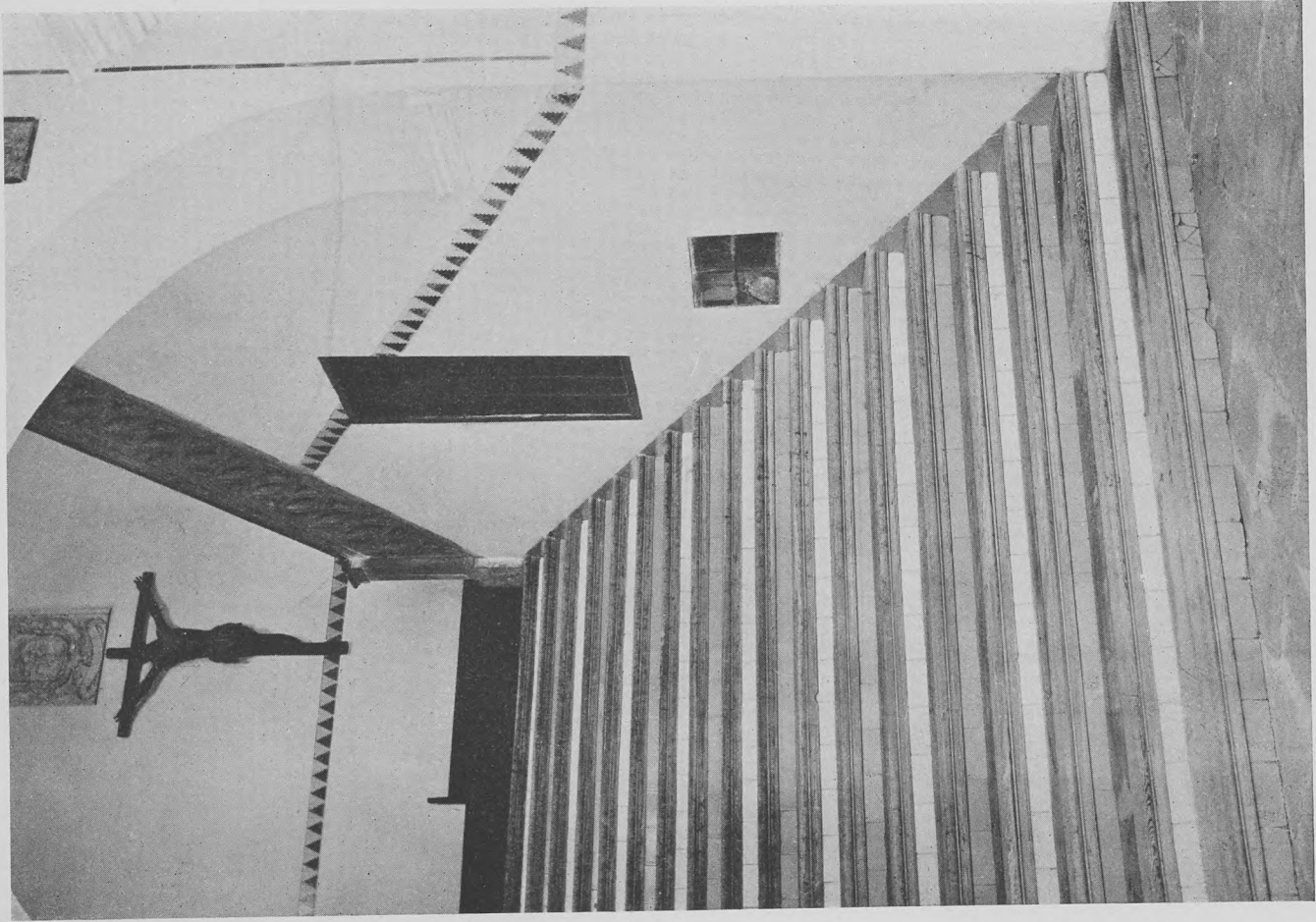


AVILA, SALON IN THE PALACE OF THE CONDESA DE CRECIENTE

SALON PLANS ILLUSTRATING THE SPANISH PREDILECTION FOR ARRANGING FURNITURE AGAINST THE WALLS







SEVILLE, FORMER ALTAMIRA PALACE. TWO VIEWS OF THE PATIO STAIR, WITH TILE TREAD AND RISER AND WOODEN NOSING







SEVILLE, OLD HOUSE IN THE CALLE PIMIENTA. TYPICAL ANDALUSIAN STAIR RISING FROM PATIO.  
REDDISH TILES AND COLORED INSETS



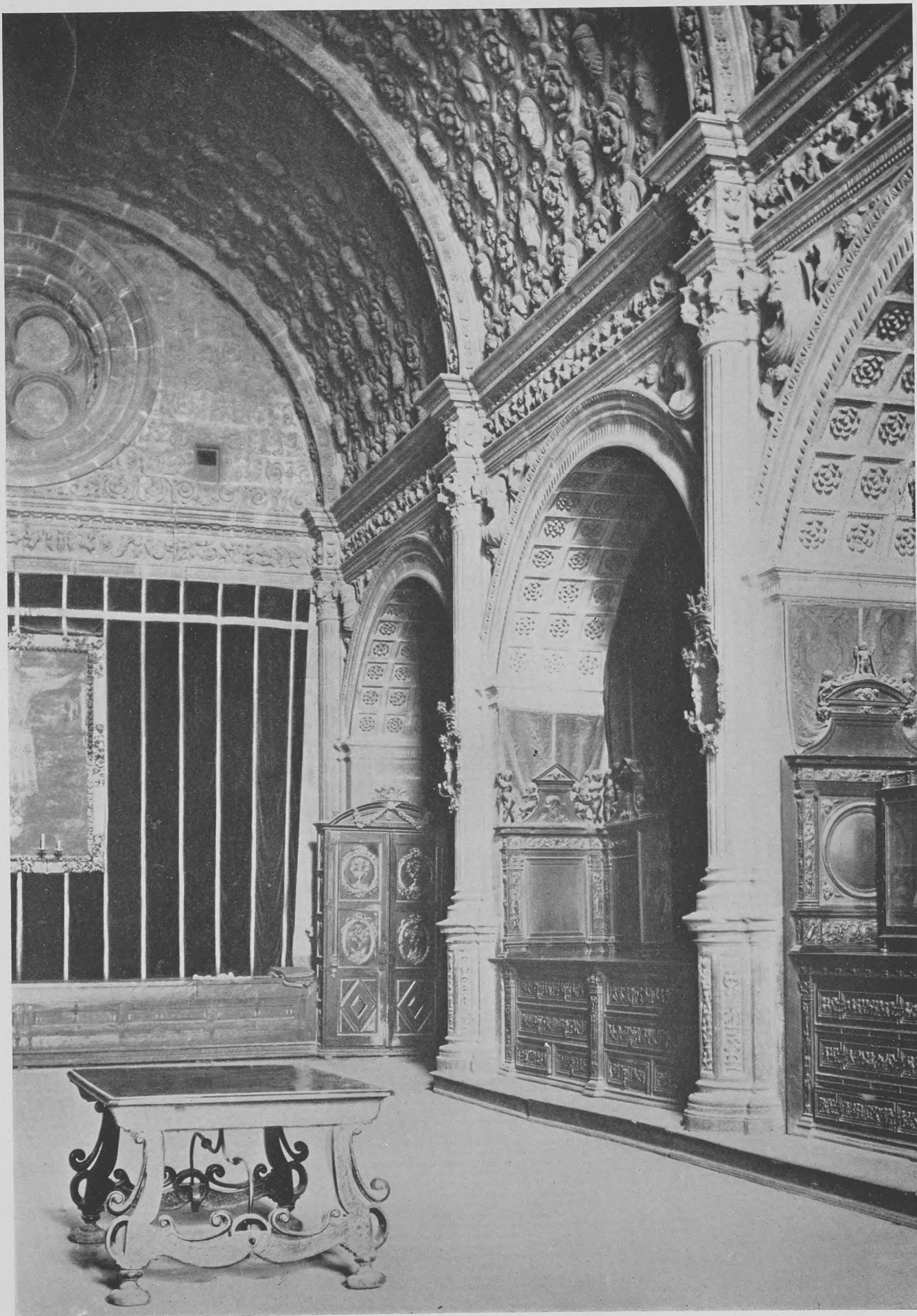




TOLEDO, FORMER CONVENT OF SANTA MARIA DE LA SISLA, XVI CENTURY (NOW THE ESTATE OF LA SEÑORA DE PELIZEUS). THE CLOISTER WALK TRANSFORMED INTO A GLAZED-IN LIVING-ROOM



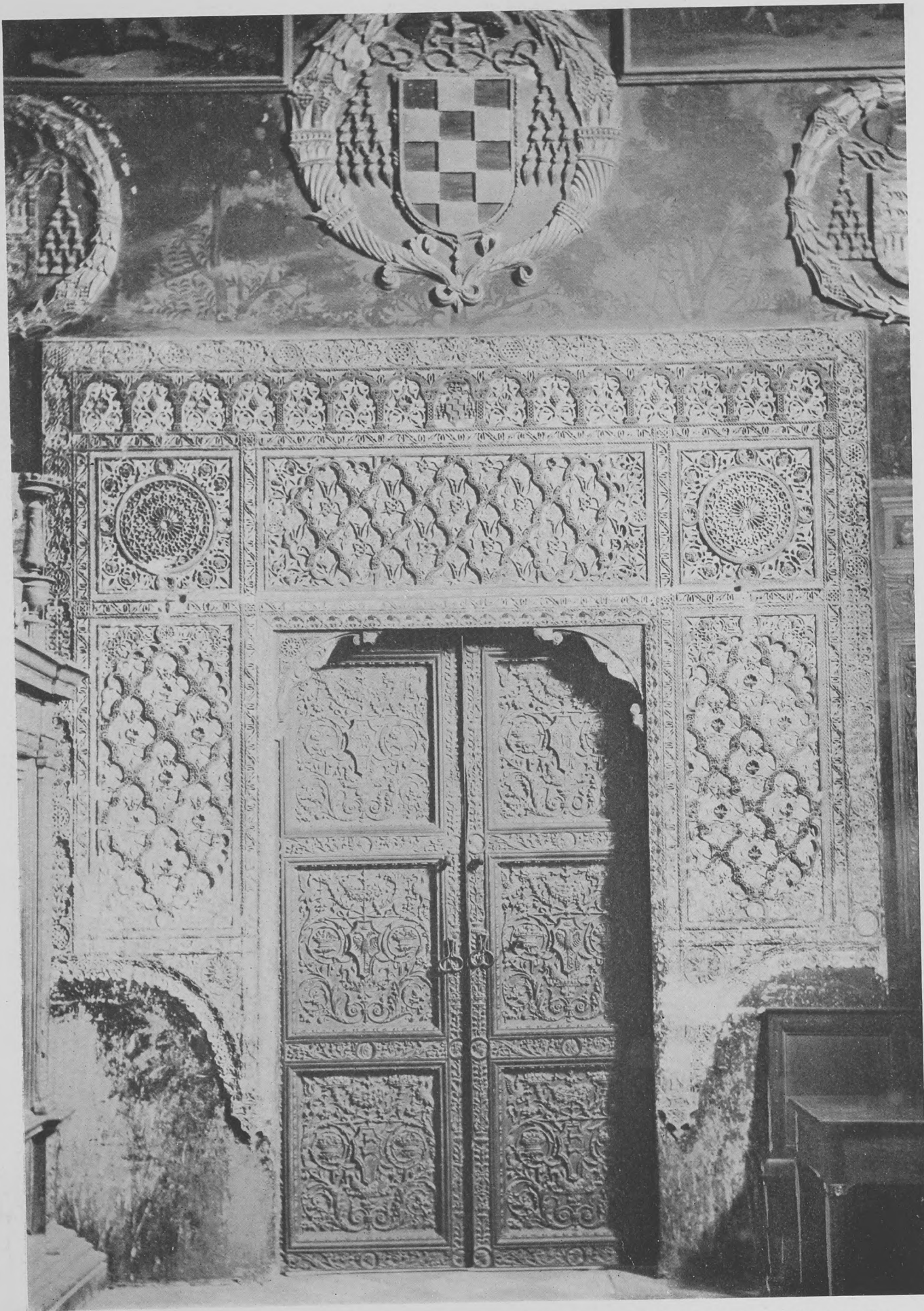




SIGÜENZA CATHEDRAL. SACRISTY BUILT IN 1530, FURNISHINGS OF THE XVII CENTURY. FROM SIMILAR SACRISTIES MUCH FURNITURE WAS LATER TAKEN FOR PRIVATE HOUSES



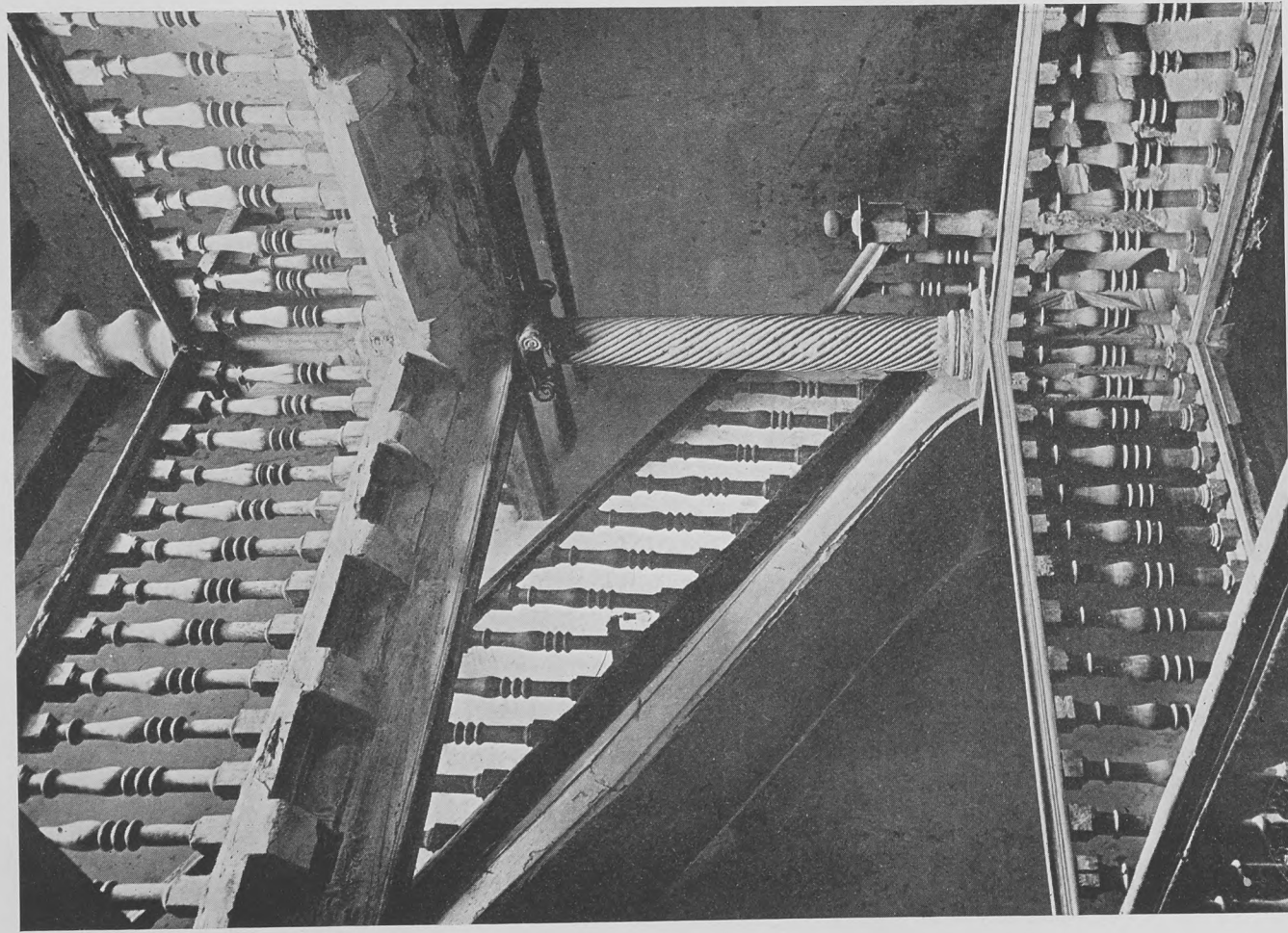




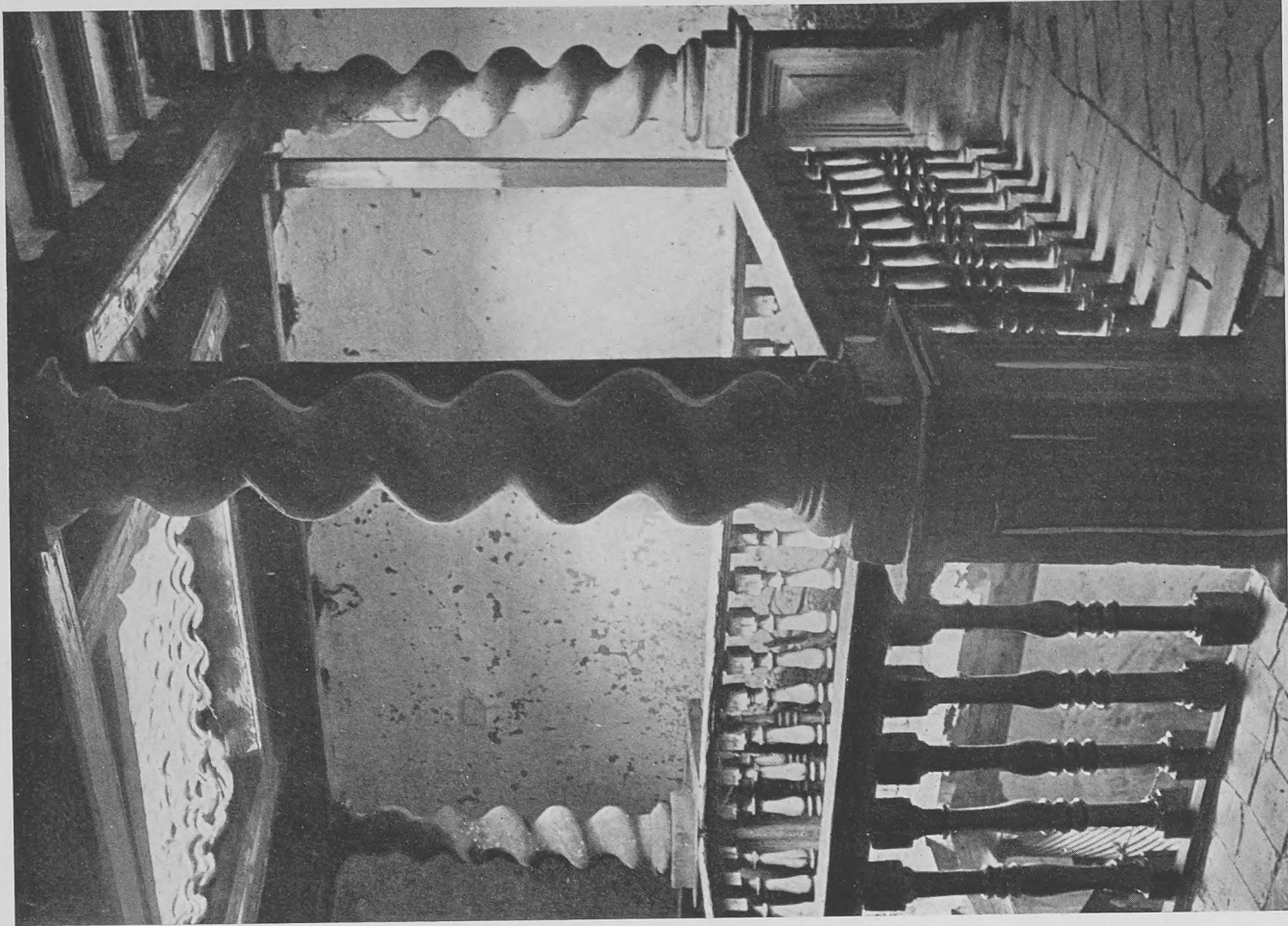
TOLEDO CATHEDRAL. ENTRANCE TO THE CHAPTER HOUSE. A NOTABLE PIECE OF MUDÉJAR WORK (MOORISH-CHRISTIAN), A STYLE MUCH EMPLOYED IN DOMESTIC INTERIORS. THE DOORS ILLUSTRATED DATE FROM 1510







(Photo Mas)



SANGUESA, CASA VALLE SANTORO, XVII CENTURY. VIEWS OF PATIO STAIRWELL OPEN TO THE SKY



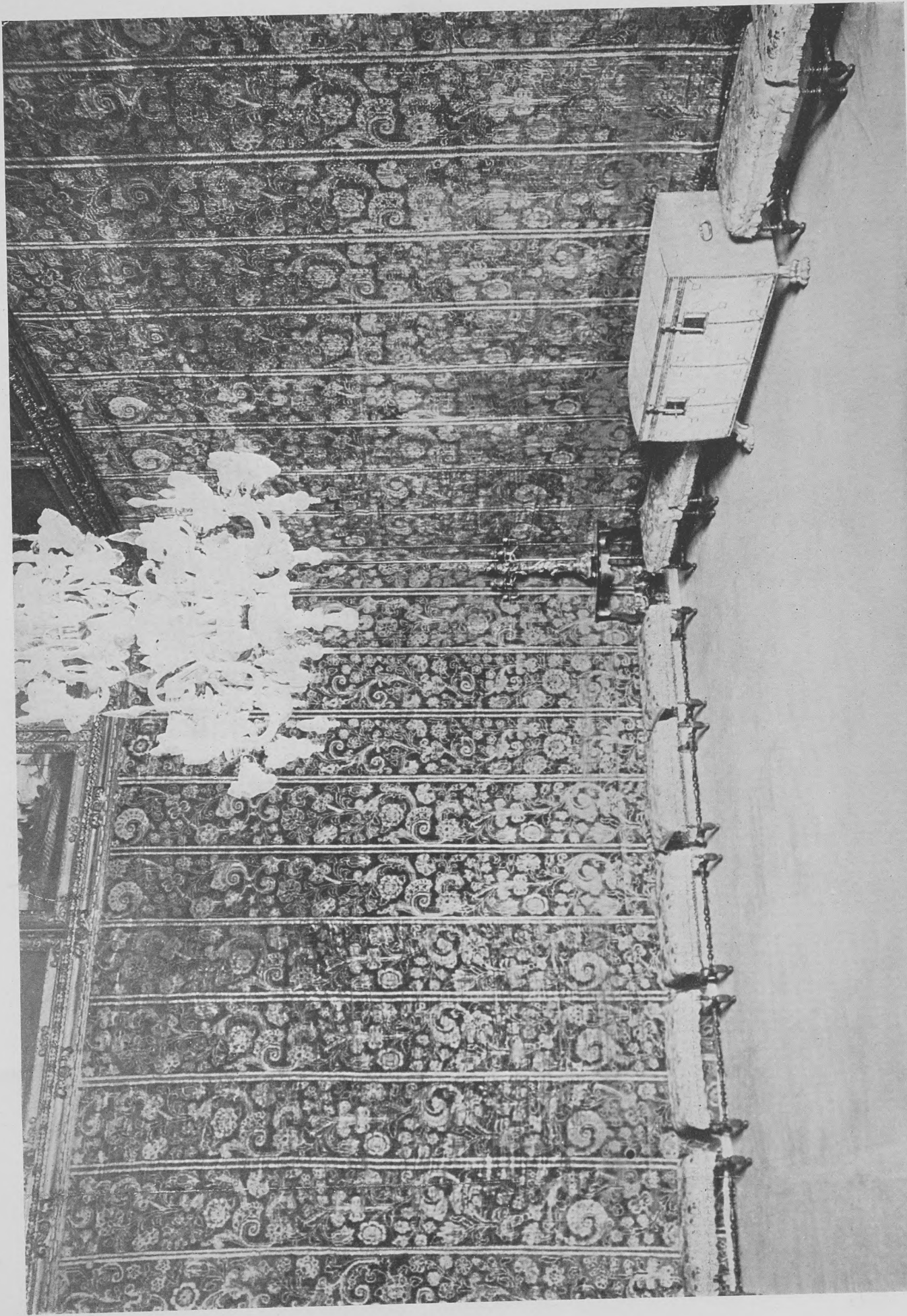




SITGES, HOUSE OF DON SANTIAGO RUSIÑOL (CAU FERAT). PRINCIPAL GROUND-FLOOR ROOM WITH TRANSVERSE STONE ARCH SUPPORTING A TIMBER CEILING, TYPICAL OF CATALAN INTERIORS

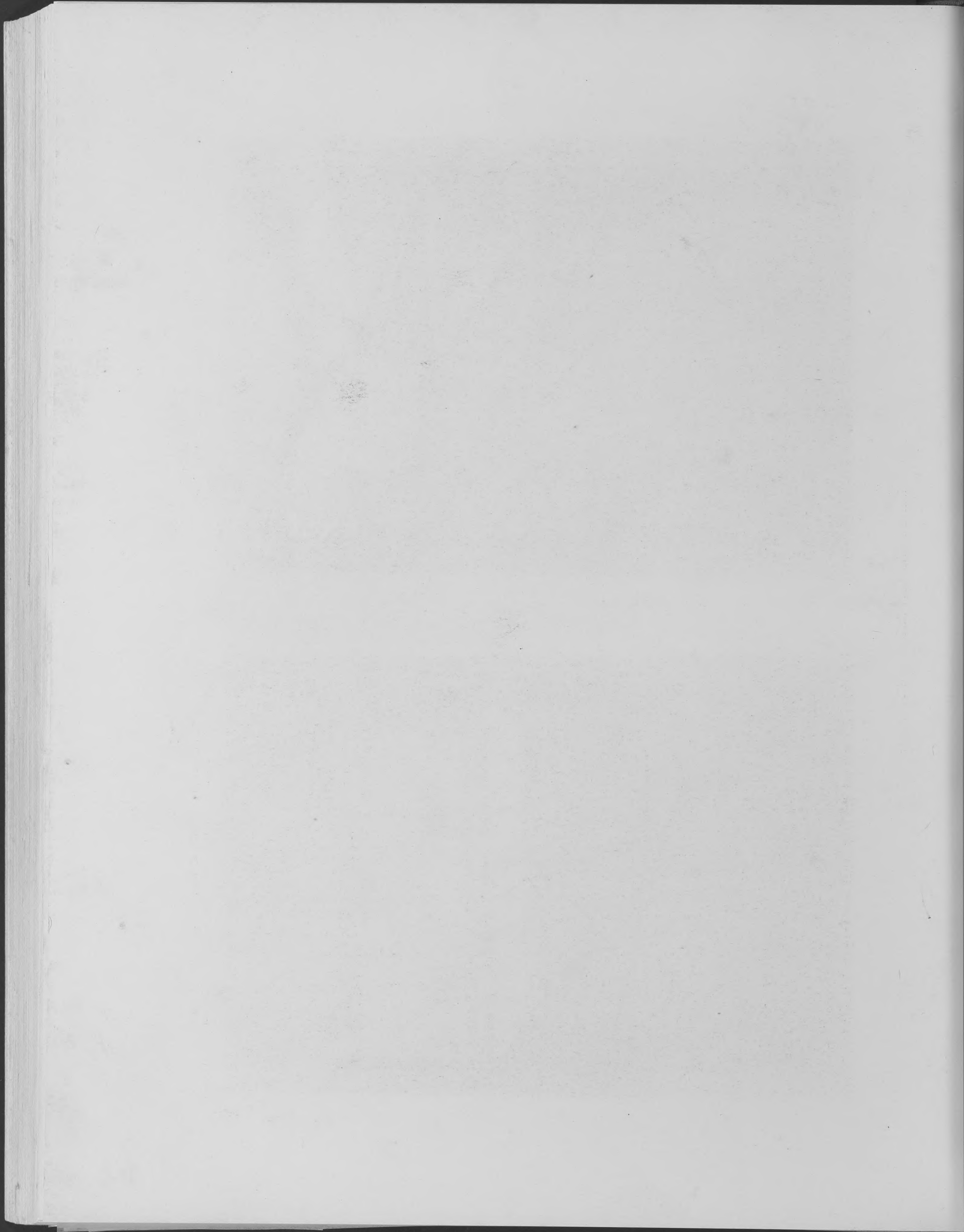




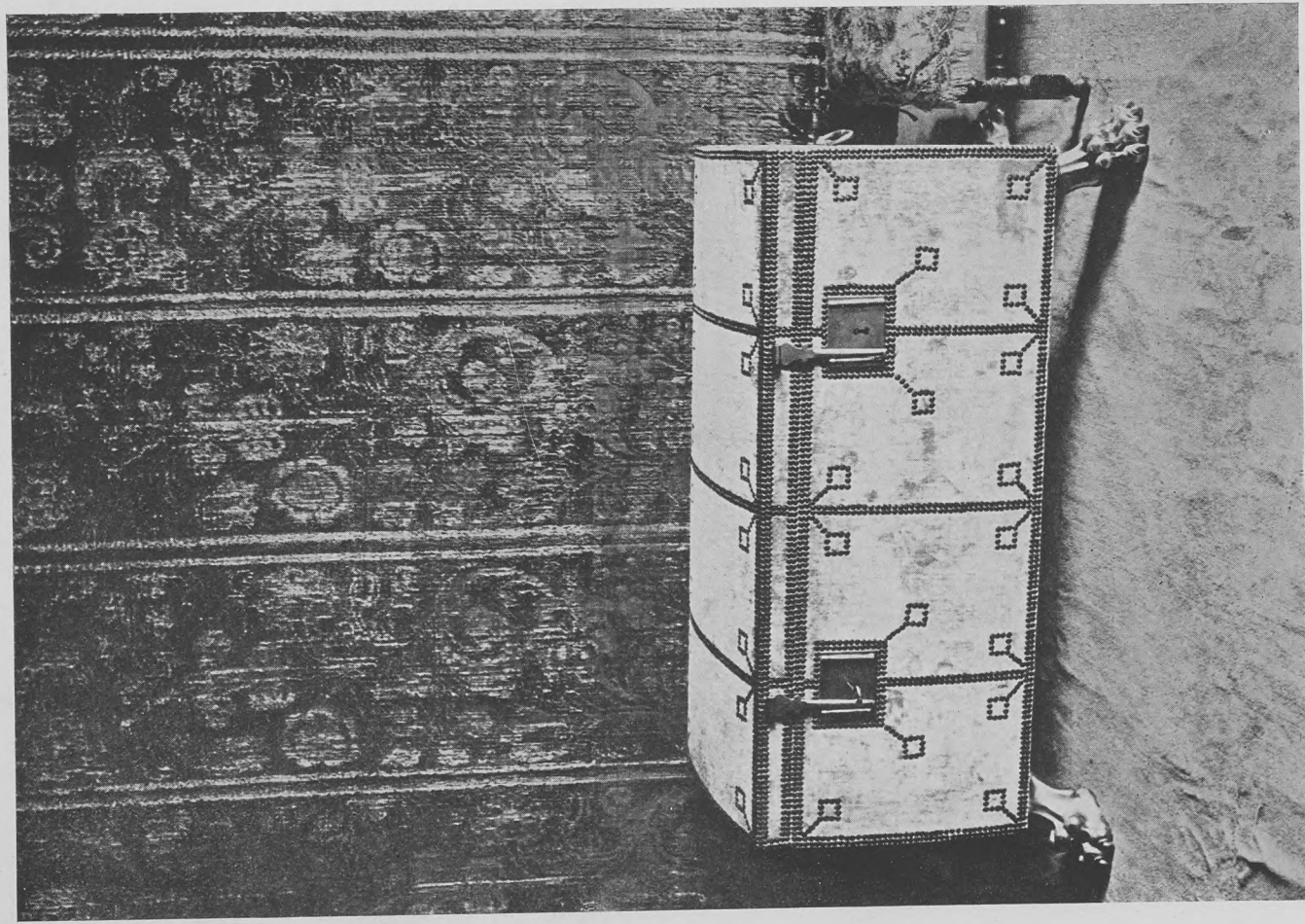


(Photo Mas)

PALMA, MAJORCA, PALACE OF THE MARQUES DE LA TORRE, XVII CENTURY. LARGE SALON HUNG WITH SHAGGY CUT PLUSH, YELLOW AND BLUE PATTERN ON A RED GROUND







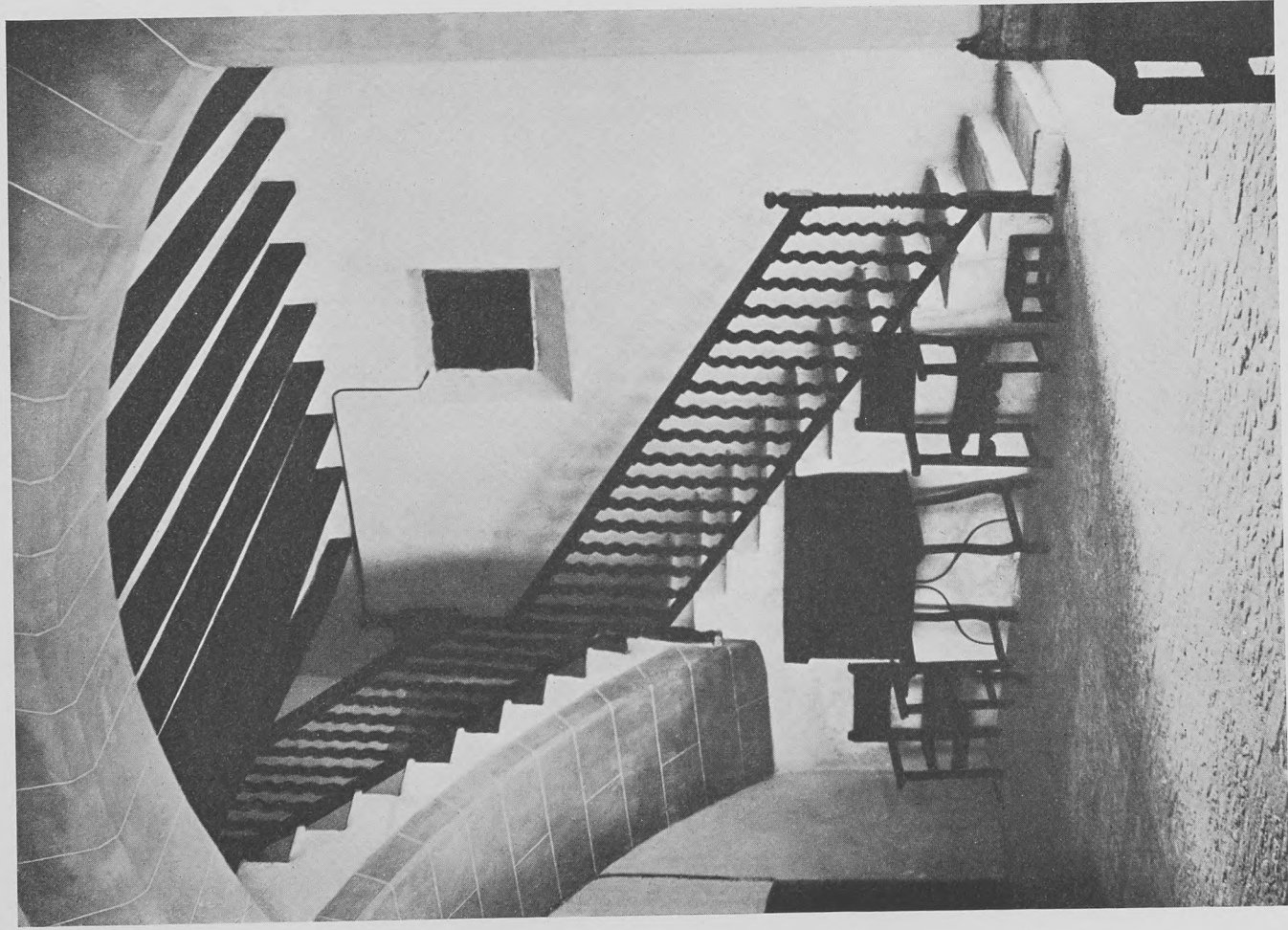
(Photo Mias)  
PALMA, MAJORCA, PALACE OF THE MARQUES DE LA TORRE, XVII CENTURY.  
SALON HUNG WITH CUT PLUSH.  
BLUE VELVET CHEST,  
BRASS MOUNTED



PALMA, MAJORCA, SON VIDA, COUNTRY PLACE OF THE MARQUES DE LA TORRE, XVII CENTURY. SALON HUNG WITH CUT PLUSH  
DESIGNED WITH THE FAMILY ESCUTCHEON







SOLLER, MAJORCA, XVII CENTURY HOUSE. VESTIBULE AND STAIR; WHITE-WASHED WALLS AND OILED PINE WOODWORK



GRANADA, XVI CENTURY HOUSE. VESTIBULE STAIR WITH TILE TREAD AND RISER; CEILING OF CARVED PINE







FORNALUX, MAJORCA. TYPICAL MAJORCAN STAIRHALL, WHITEWASHED WALLS, DARK PINE WOODWORK

(Photo Mas)







MIRAMAR, MAJORCA. LIVING-ROOM OF A XVII CENTURY FARMHOUSE



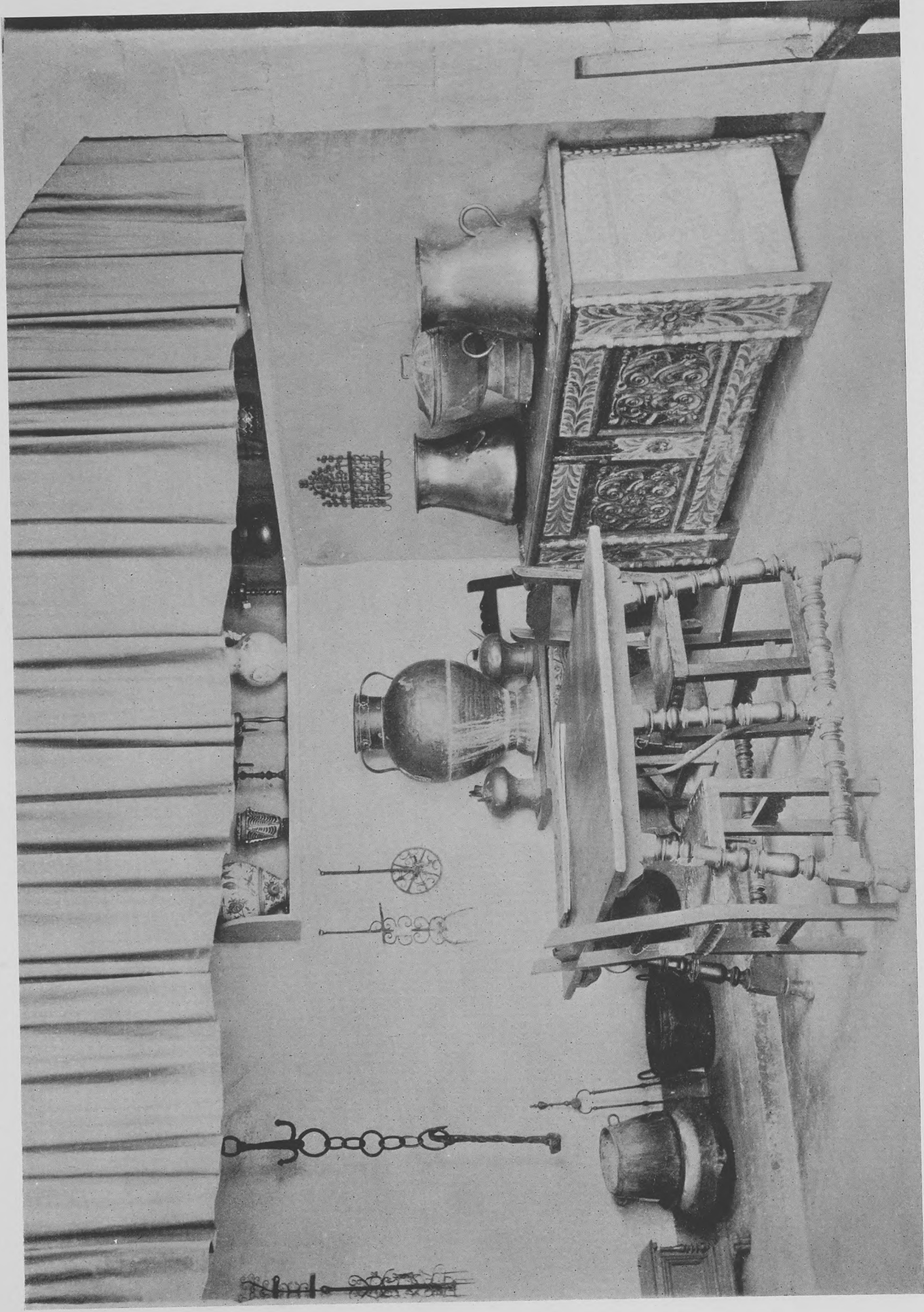




PALMA, MAJORCA. PUIGDORFILA PALACE, XVI CENTURY. THE MAJORCAN HALL PRESERVES ITS ORIGINAL SIMPLICITY TO THIS DAY. SANDED STONE FLOORS, WHITEWASHED WALLS, AND HEAVILY BEAMED CEILINGS







BARCELONA. KITCHEN OF A MEDIEVAL PALACE WITH XVII CENTURY FURNISHINGS AND UTENSILS



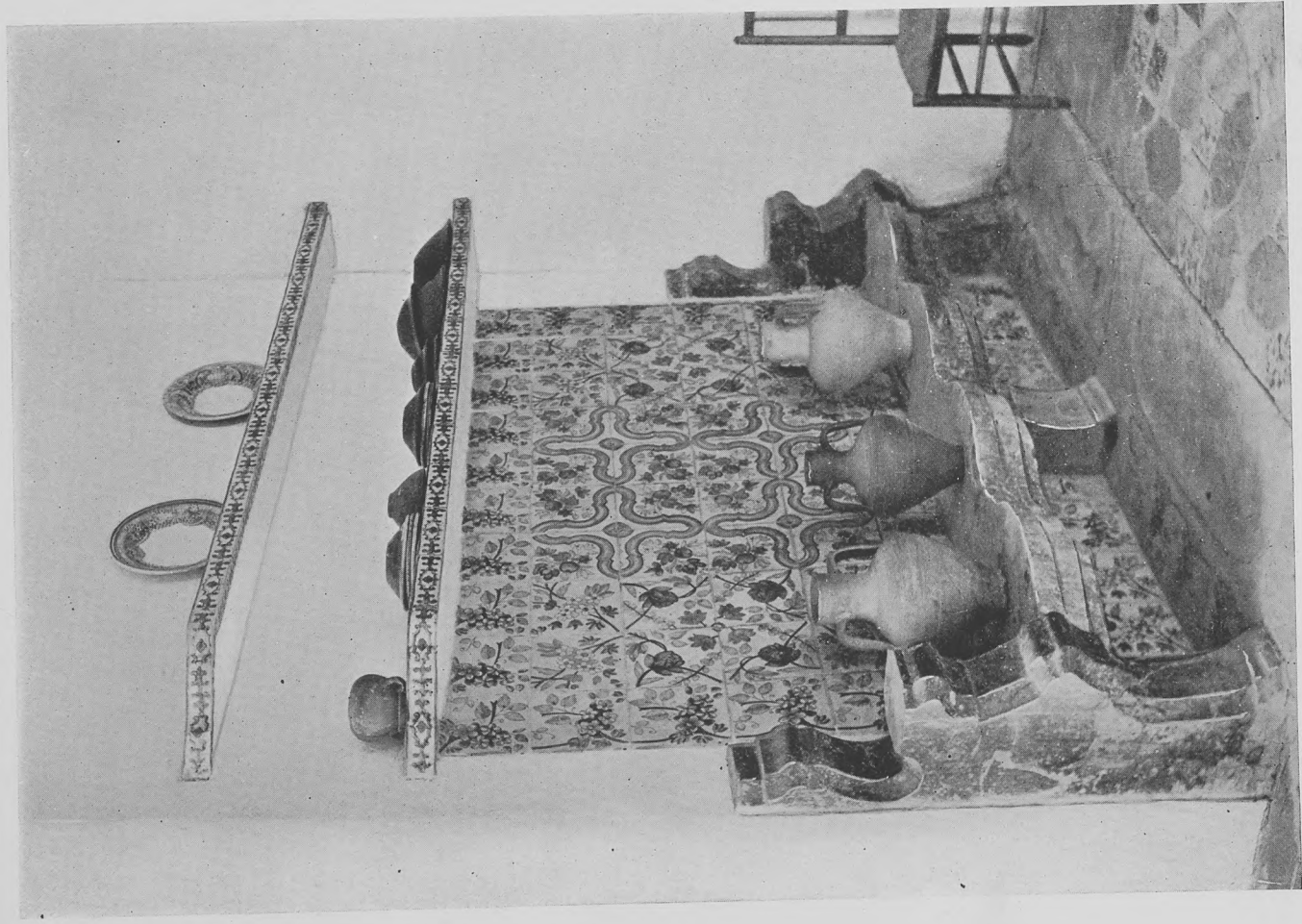




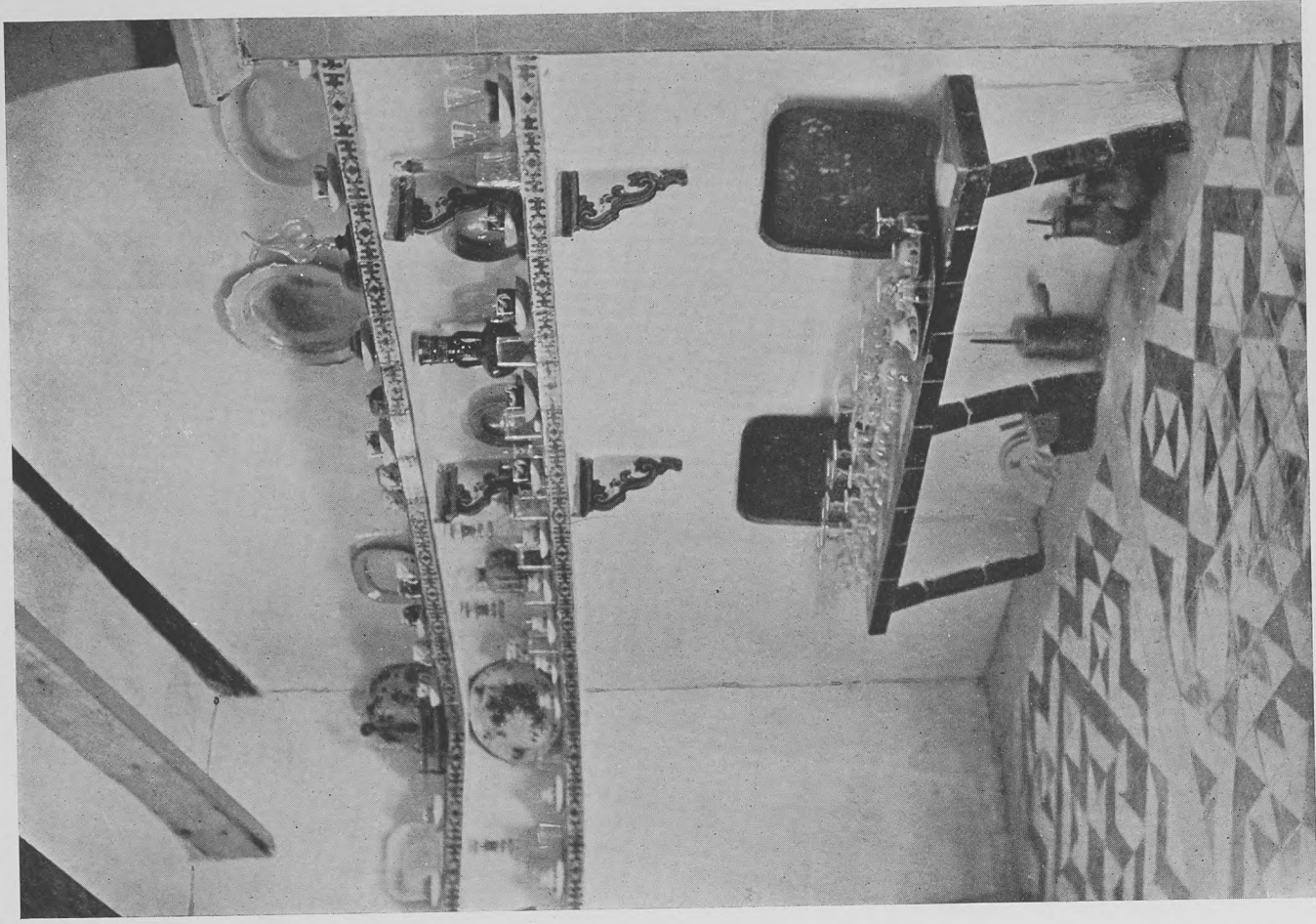
SARRIÁ, MAJORCA. KITCHEN IN A XVII CENTURY COUNTRY HOUSE. IMMENSE HOODED CHIMNEY COVERING OPEN HEARTH, RANGE AND LAVABO; THE WHOLE INGLENOOK TREATED WITH POLYCHROME TILES







SARRIÁ, MAJORCA. KITCHEN IN A XVII CENTURY COUNTRY HOUSE. CORNER FOR WATER JUGS; COLORED TILES AND LOCAL MARBLE



SARRIÁ, MAJORCA. PANTRY IN A XVII CENTURY COUNTRY HOUSE. SHELVES, BRACKETS, BENCH, AND FLOOR ALL OF GLAZED TILES







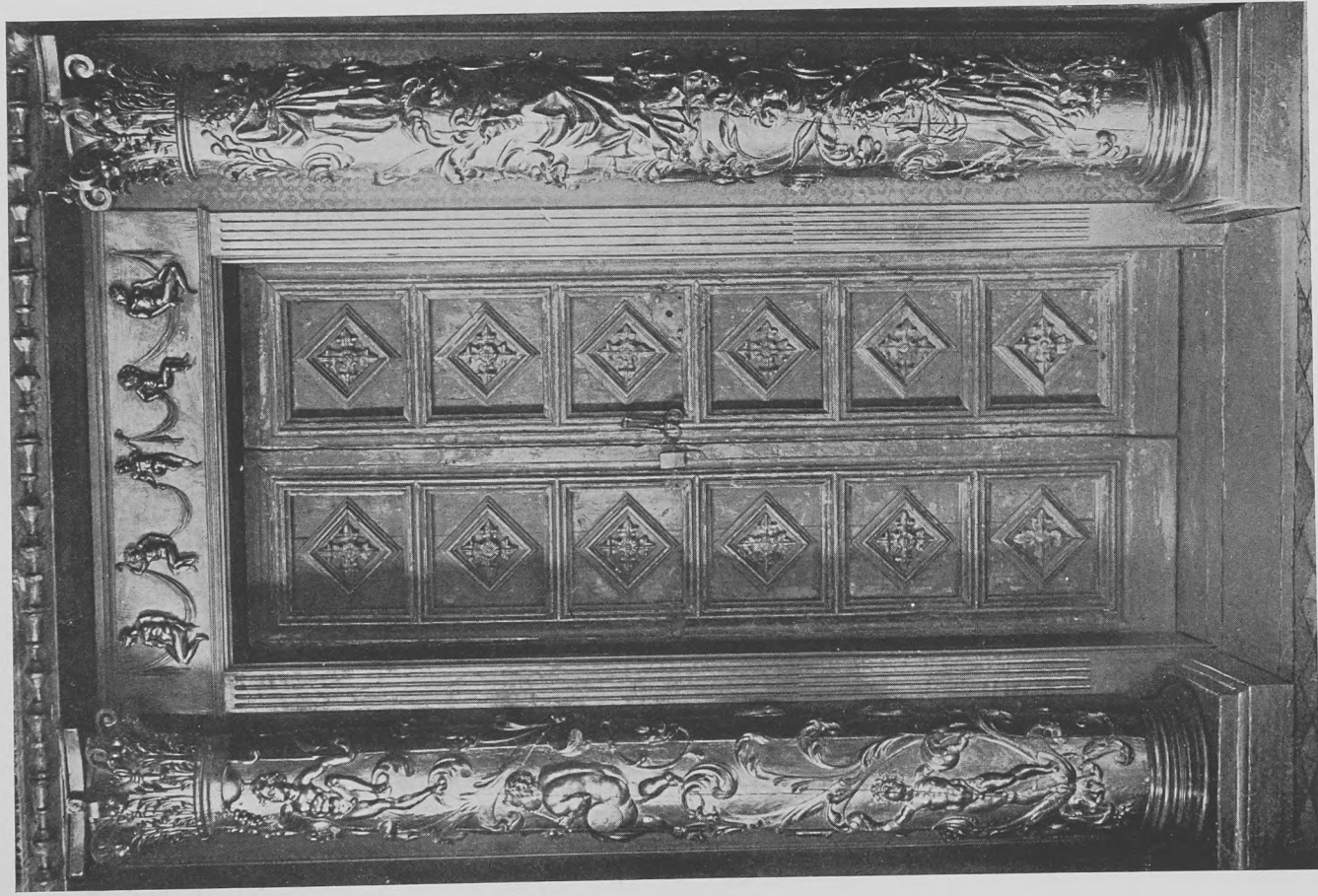
NAJERA, ROYAL MONASTERY OF SANTA MARIA. XVI CENTURY  
WOODEN DOORS TO THE CLOISTER



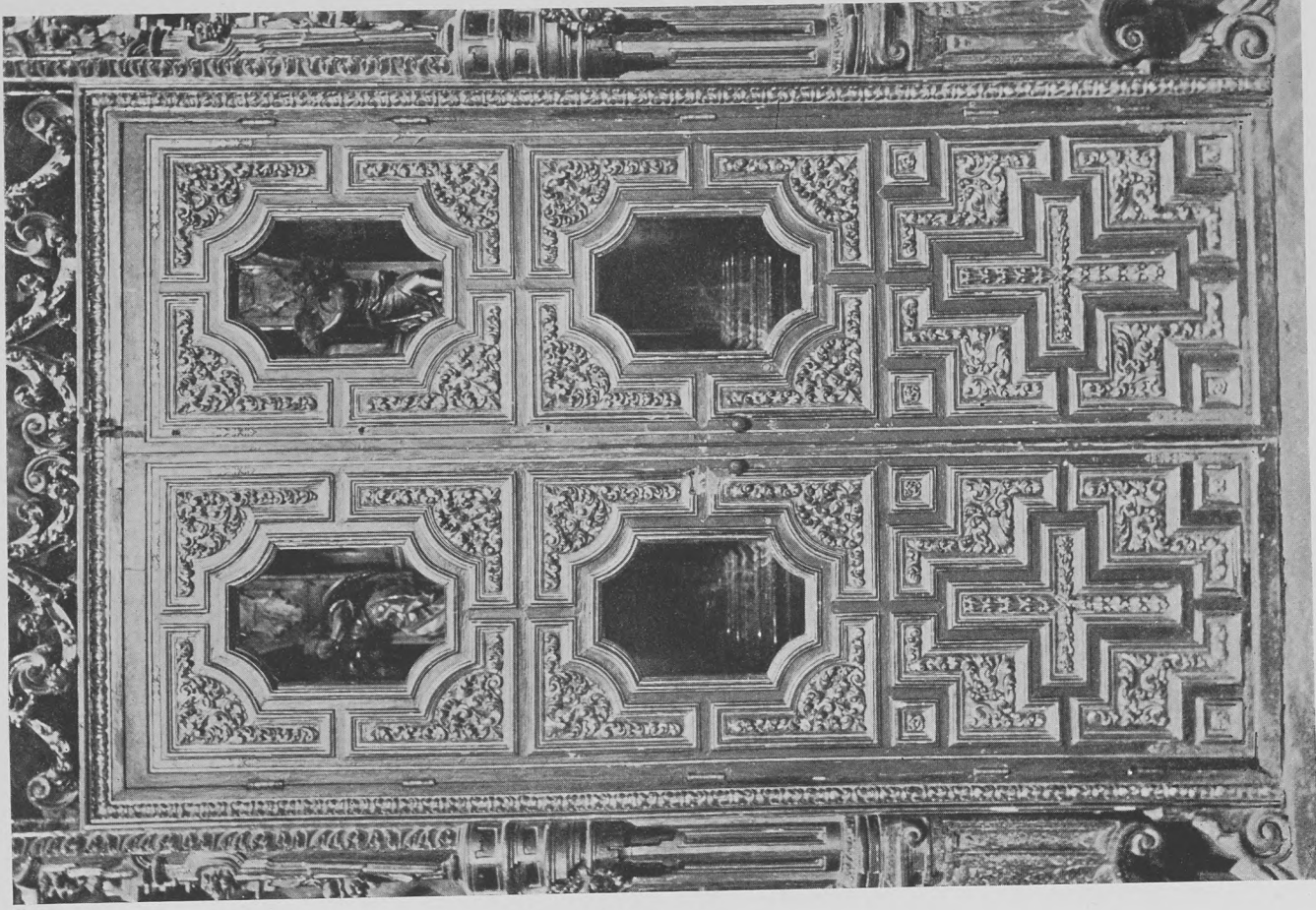
CUENCA CATHEDRAL. XVI CENTURY DOORS TO CHAPTER ROOM,  
ATTRIBUTED TO BERRUGUETE







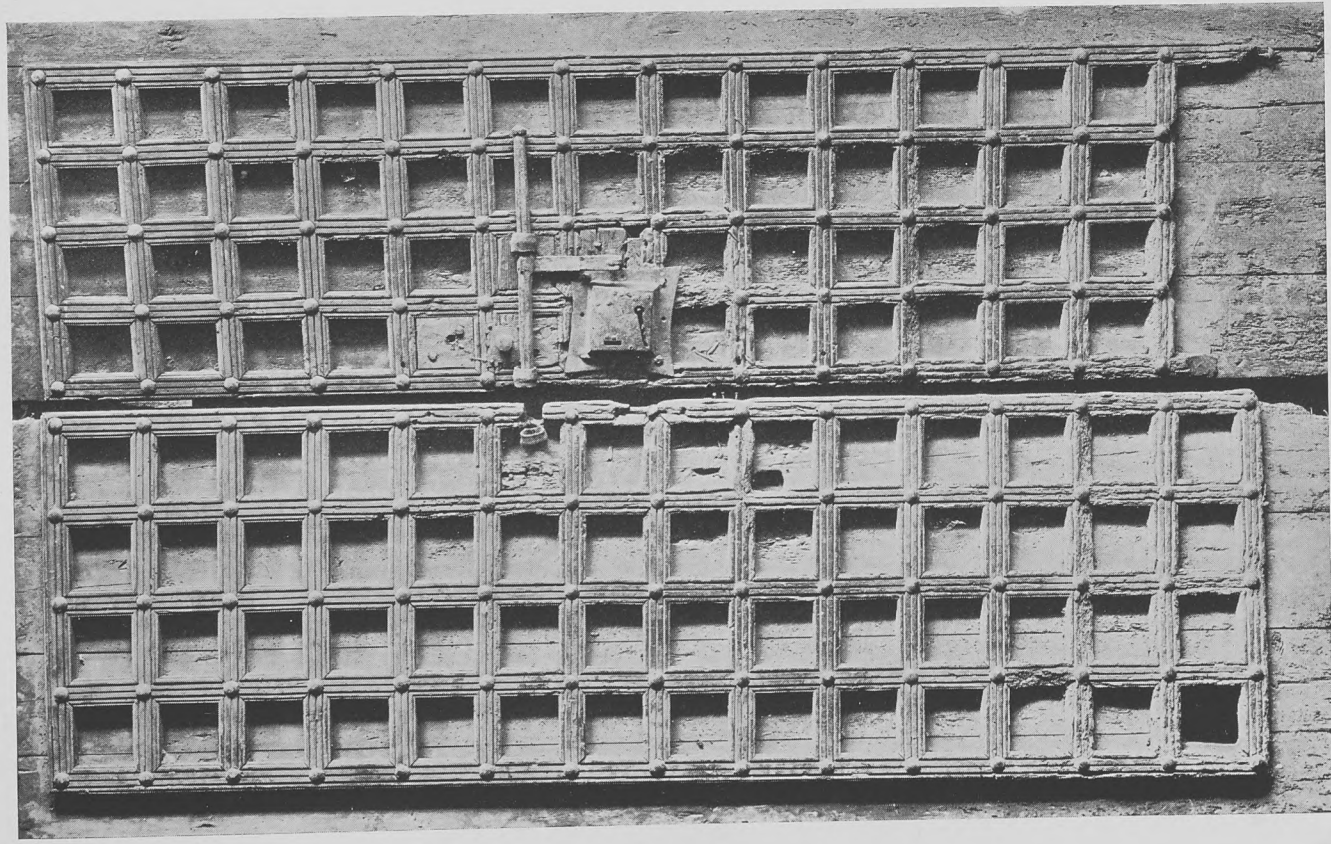
MADRID, PALACE OF THE CONDE DE LAS ALMENAS. XVI CENTURY DOOR



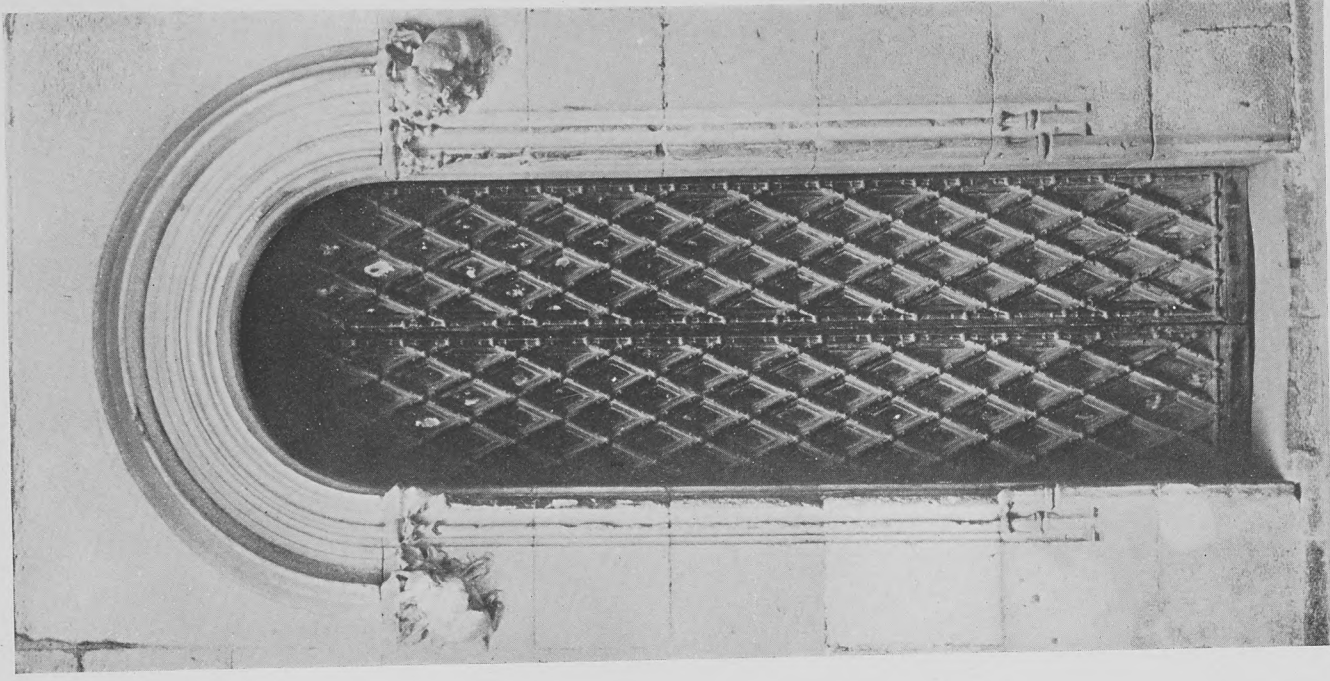
MONASTERY OF EL PAULAR. PAIR OF RED AND GOLD DOORS, XVII CENTURY







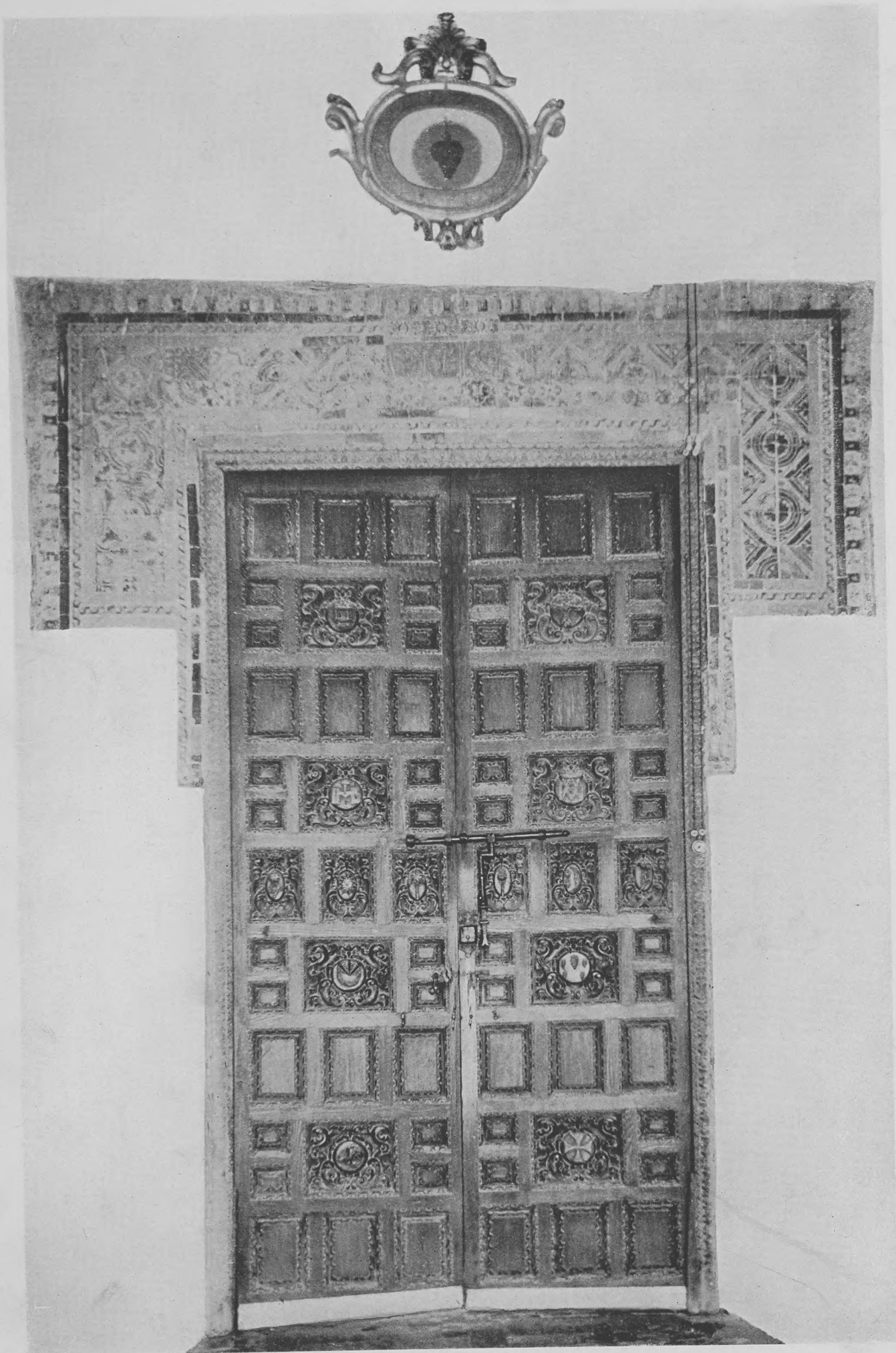
PAIR OF XV CENTURY DOORS FRAMED AFTER THE  
MOORISH MANNER



BARCELONA, A XV CENTURY FRAMED DOOR IN THE  
PATIO OF THE AUDIENCIA



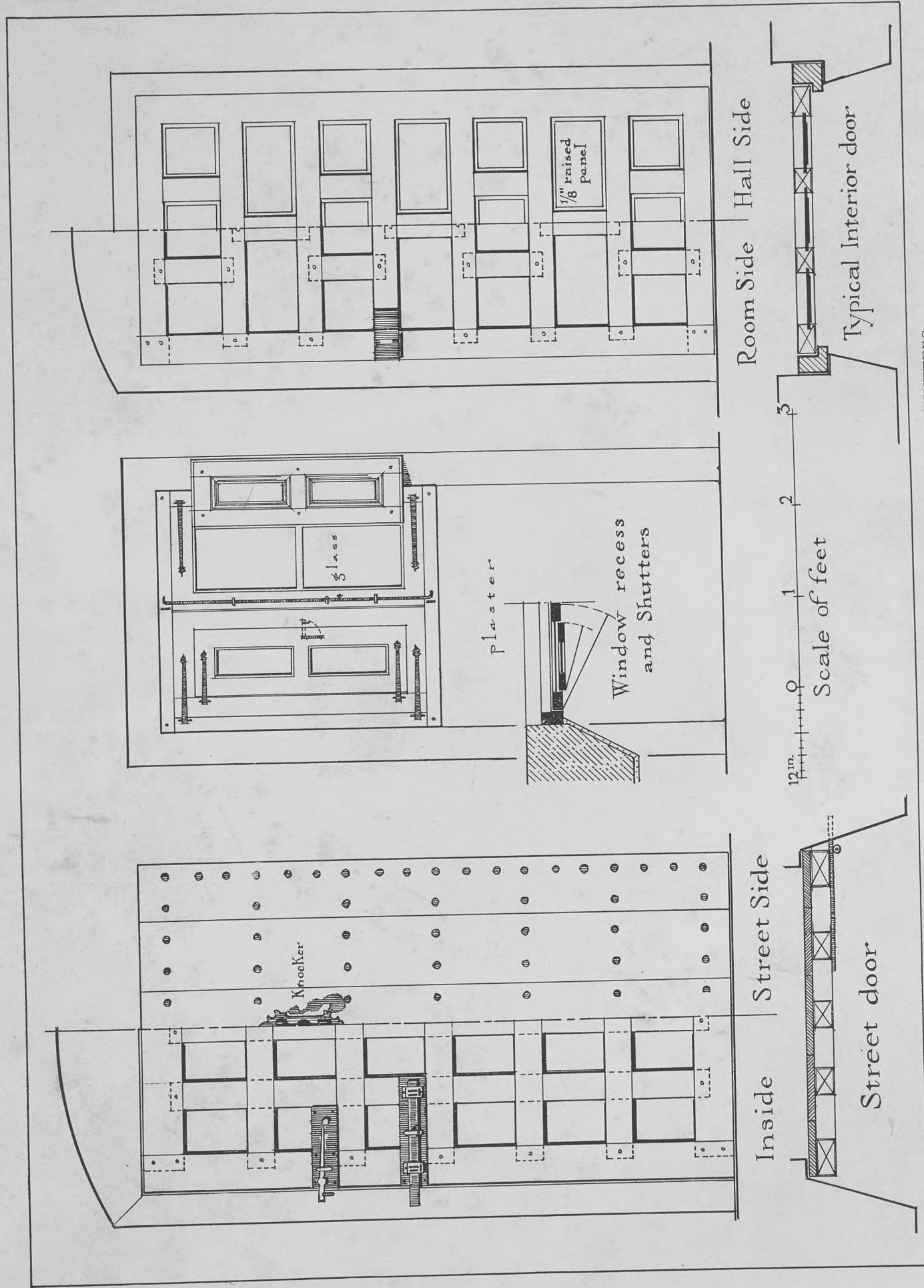




SEVILLE, CONVENT OF SANTA CLARA. DOOR TO THE REFECTORY, FRAMED IN POLYCHROME  
TILES; PAINTED BLAZON OVERHEAD



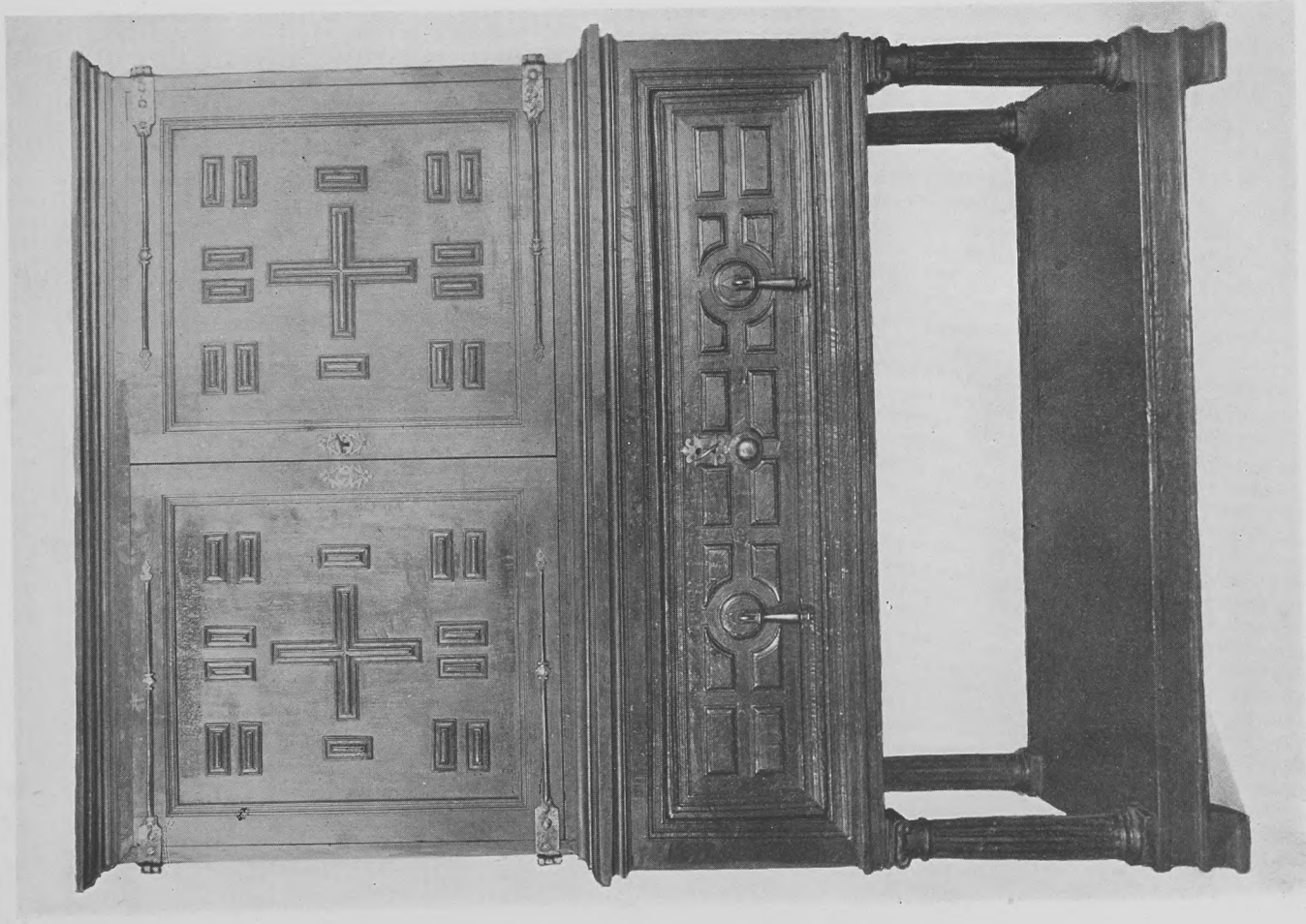




TRADITIONAL MANNER OF FRAMING UTILITARIAN DOORS AND SHUTTERS







MADRID, COLLECTION OF THE DUQUESA DE PARCENT. WALNUT SACRISTY CABINET, CLOSED AND OPEN. XVII CENTURY







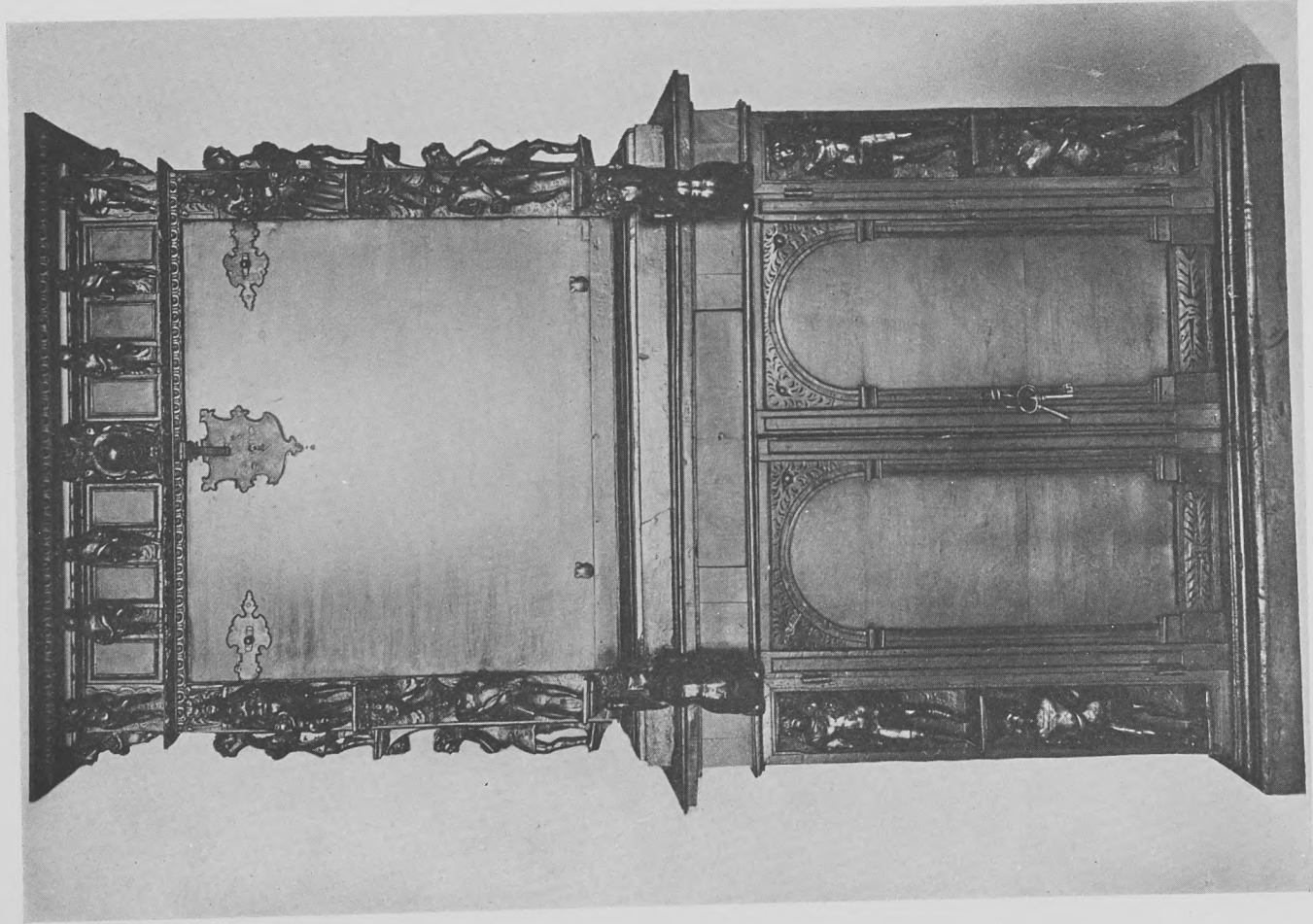
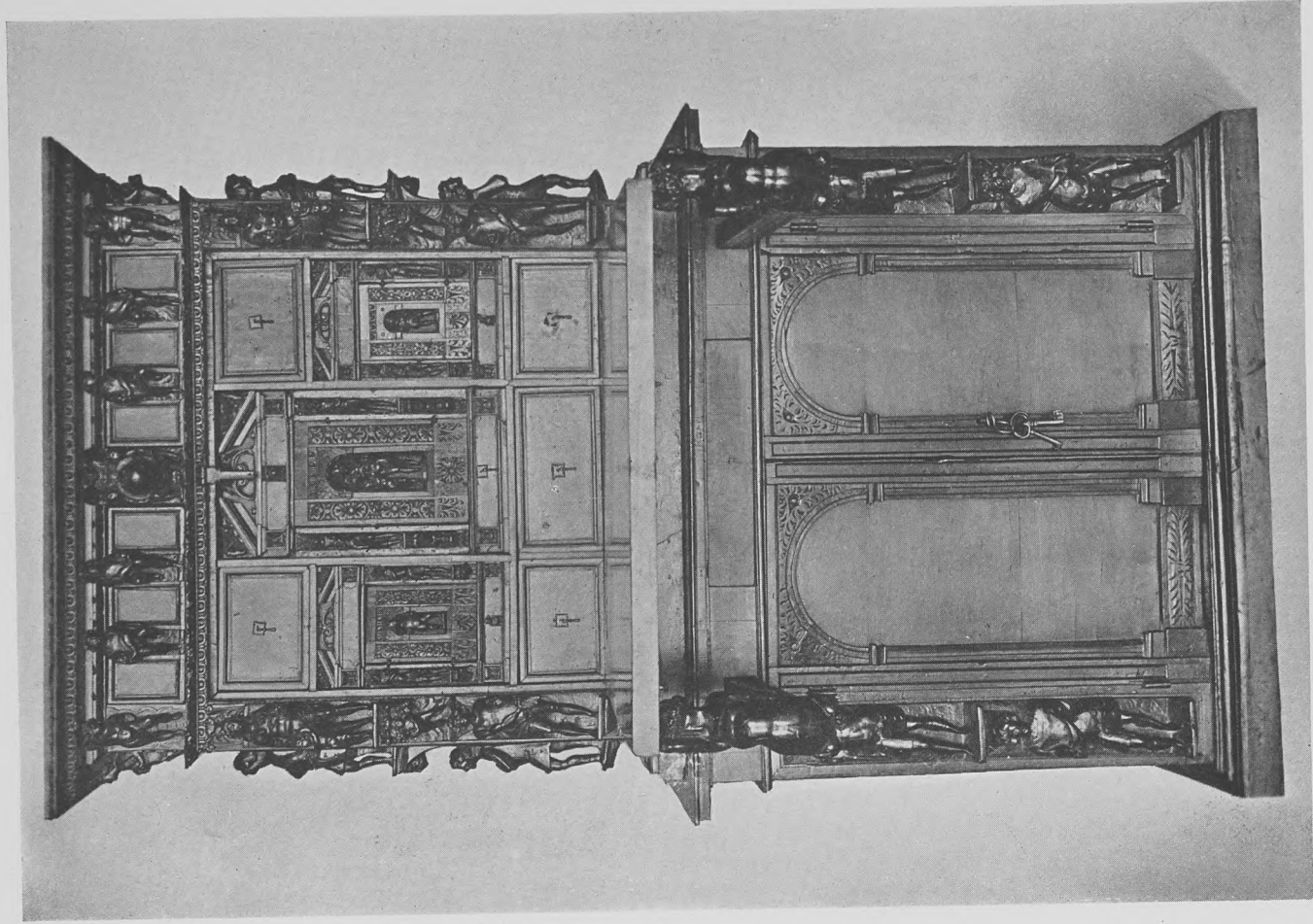
MADRID, COLLECTION OF THE MARQUESA DE BERMEJILLA DEL REY. MUDÉJAR  
(MOORISH-CHRISTIAN) COFFER AND TABLE, XVI CENTURY



MADRID, COLLECTION OF THE CONDE DE LAS ALMENAS. LEATHER-  
COVERED COFFER WITH IRON MOUNTINGS, XV CENTURY;  
RENAISSANCE CABINET, XVI CENTURY







MADRID, COLLECTION OF THE CONDE DE LAS ALMENAS. WALNUT CABINET WITH HINGED FRONT, CLOSED AND OPEN. XVI CENTURY



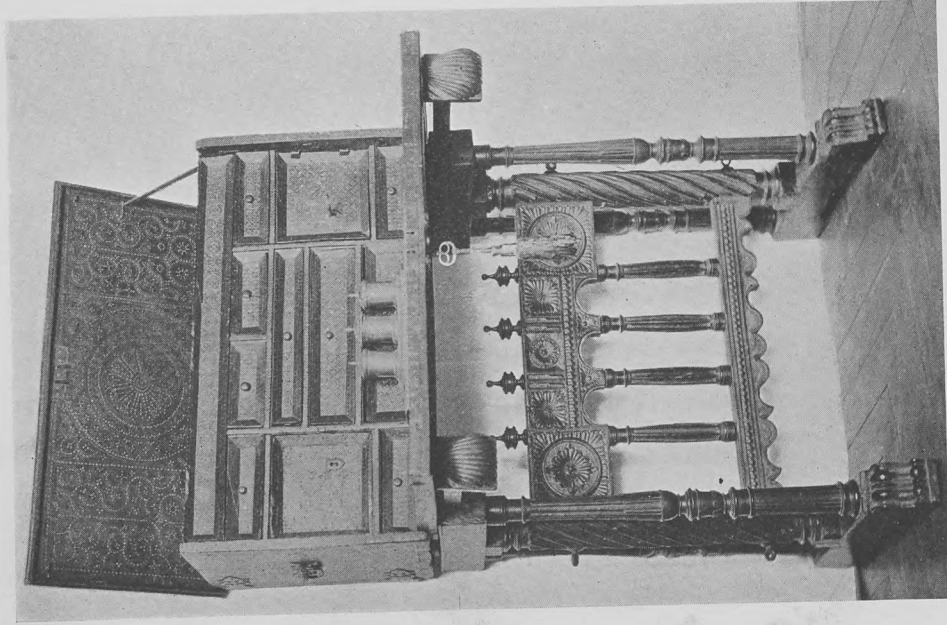




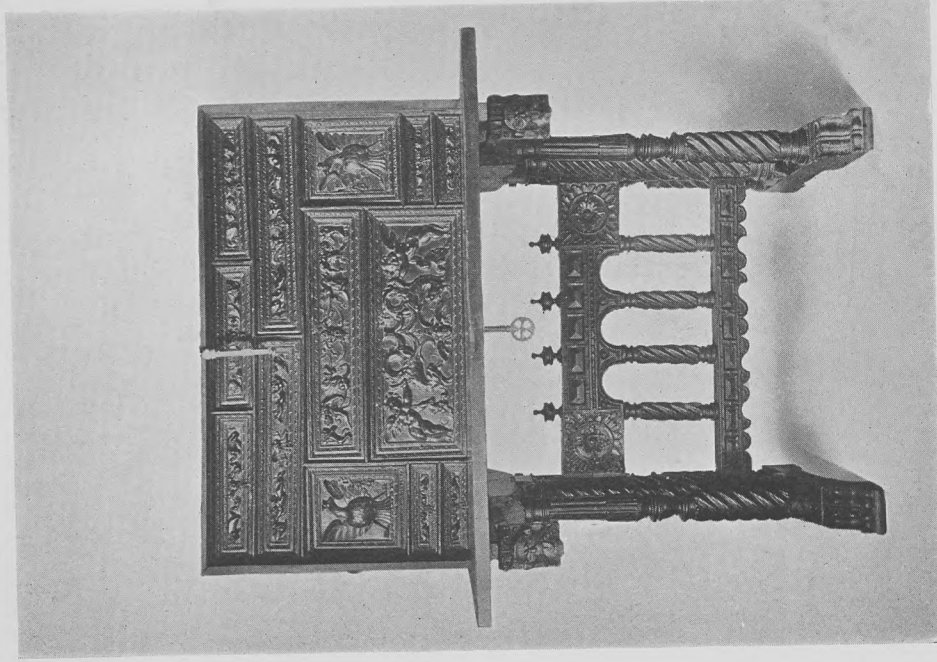
MADRID, COLLECTION OF THE CONDE DE CASAL. WALNUT CABINET, CLOSED AND OPEN. XVII CENTURY



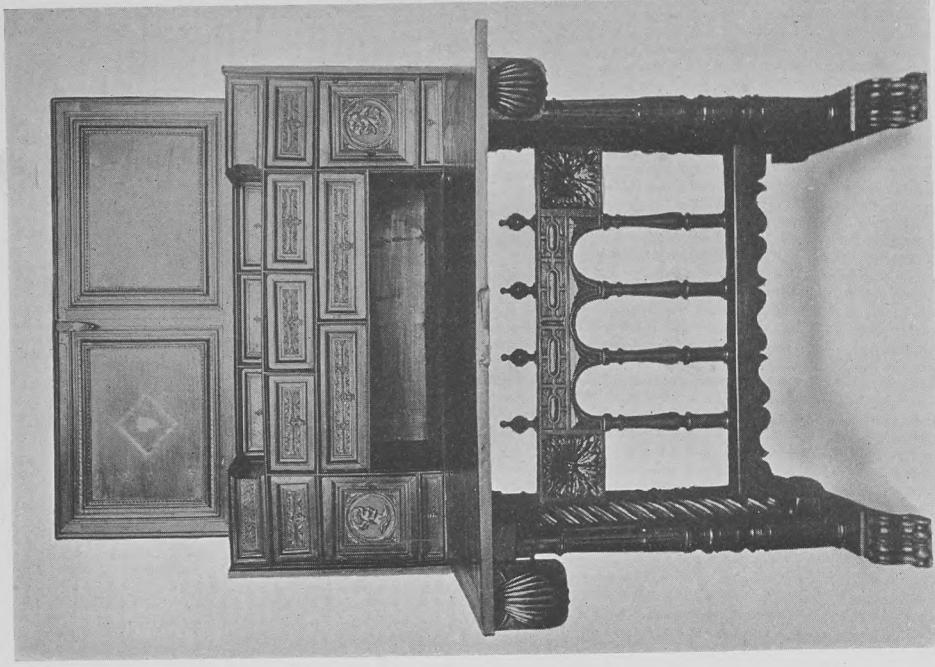




AUTHORS' COLLECTION. INLAID WALNUT  
VARGUEÑO WITH HINGED TOP.  
XVI CENTURY



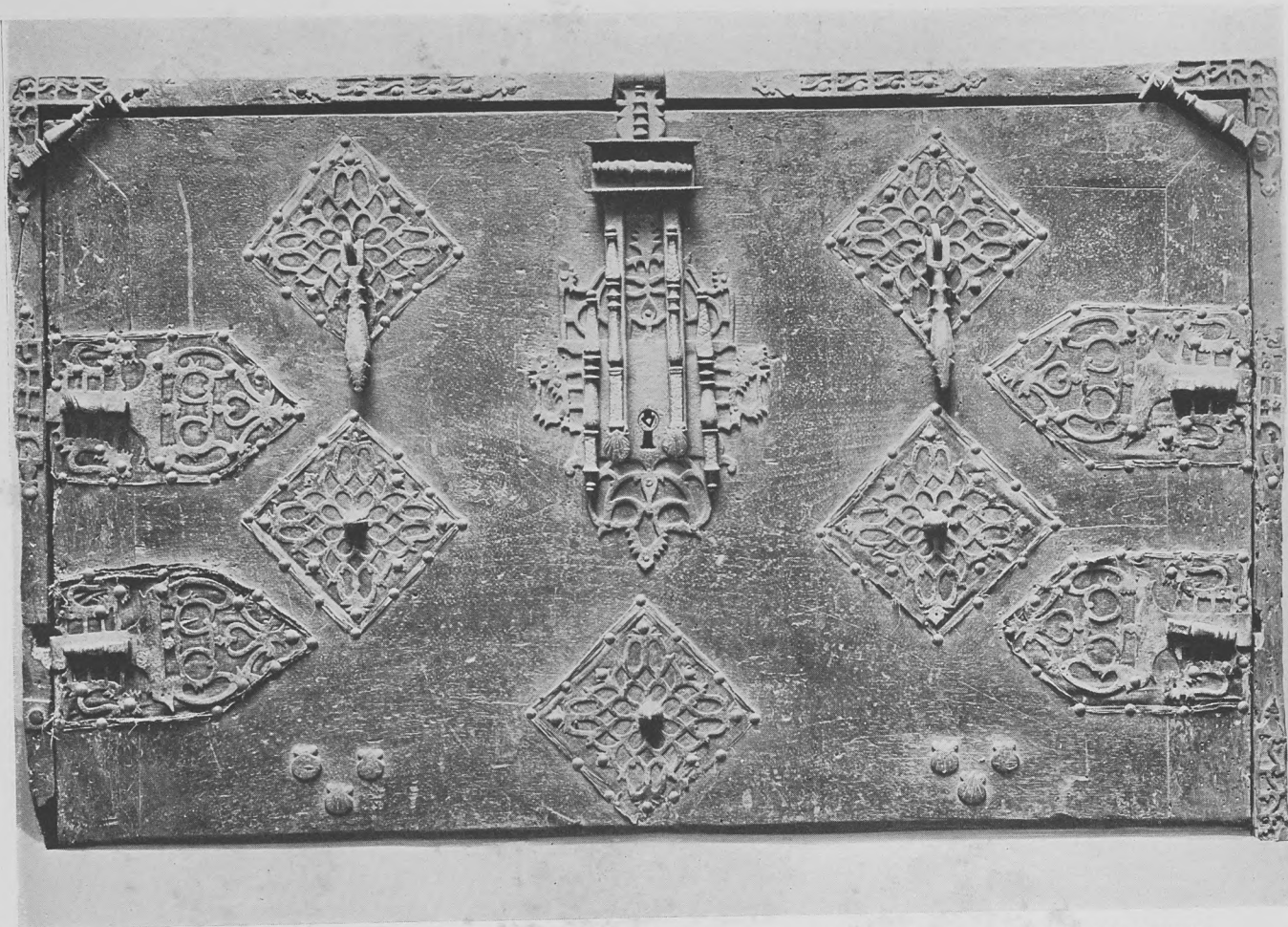
CONDE DE LAS ALMIENAS COLLECTION. RICHLY  
CARVED VARGUEÑO. XVI CENTURY



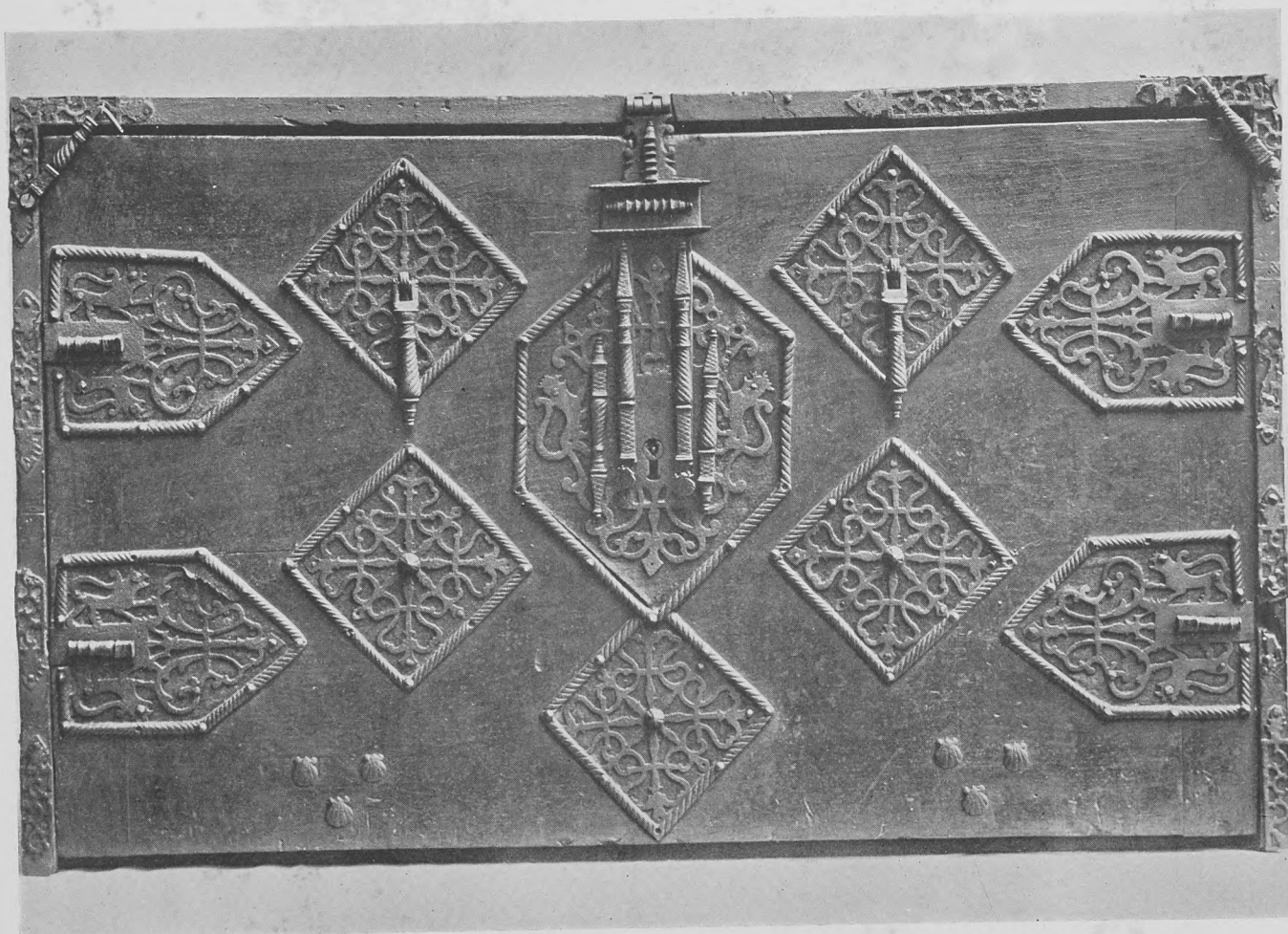
DUQUESA DE PARCENT COLLECTION. WALNUT  
VARGUEÑO WITH HINGED TOP.  
XVI CENTURY







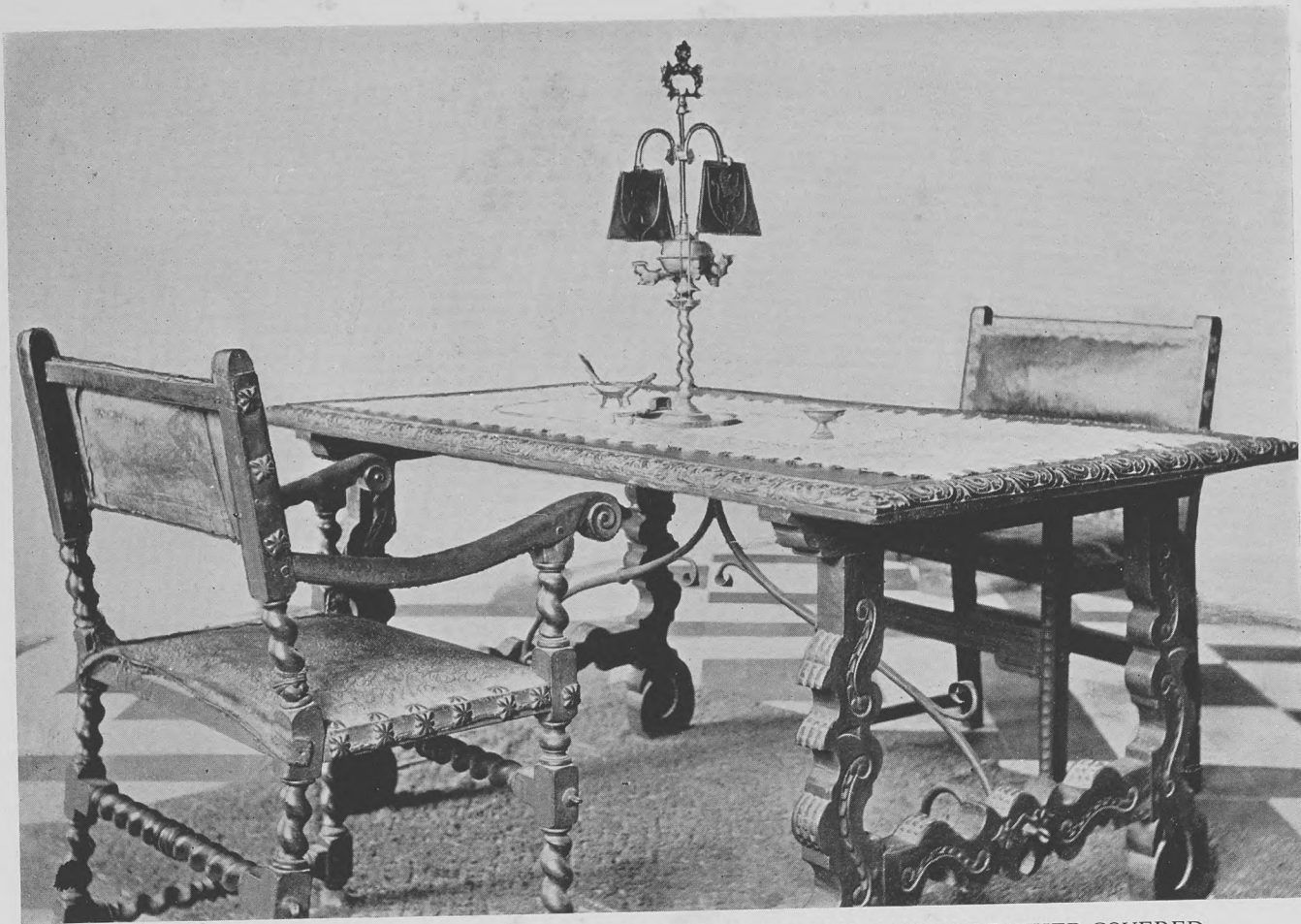
MADRID, PRIVATE COLLECTION. VARGUEÑO FACE WITH PERFORATED IRON PLAQUES BACKED WITH RED VELVET. XVI CENTURY



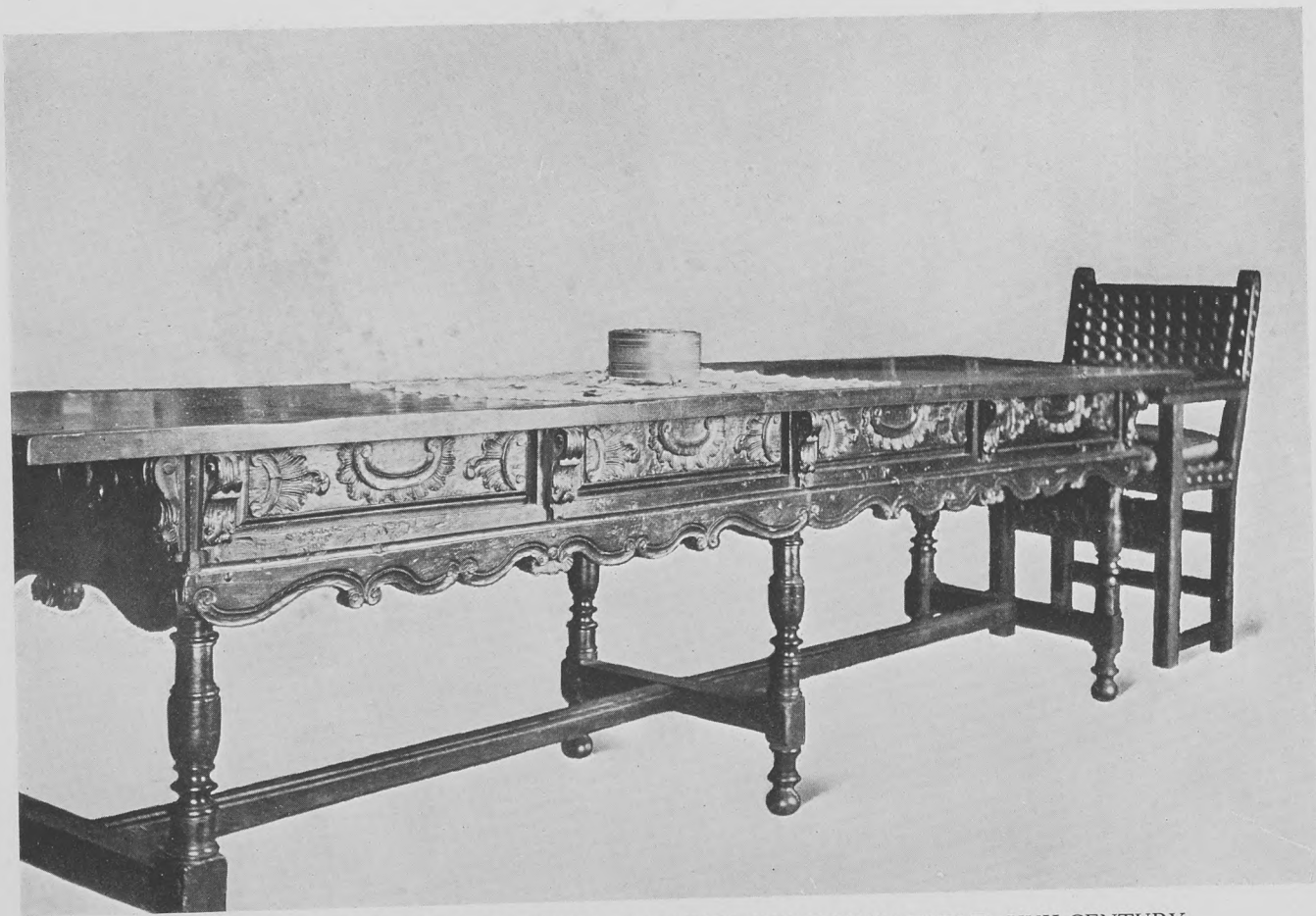
LONDON, VICTORIA AND ALBERT MUSEUM. VARGUEÑO FACE HAVING PERFORATED IRON PLAQUES WITH CABLED BORDERS. XVII CENTURY







MADRID, MUSEUM OF INDUSTRIAL ARTS. WALNUT TABLE AND PAIR OF LEATHER-COVERED CHAIRS. XVII CENTURY



MADRID, CASA DE GARCIA PALENCIA. WALNUT DINING-ROOM TABLE. XVII CENTURY







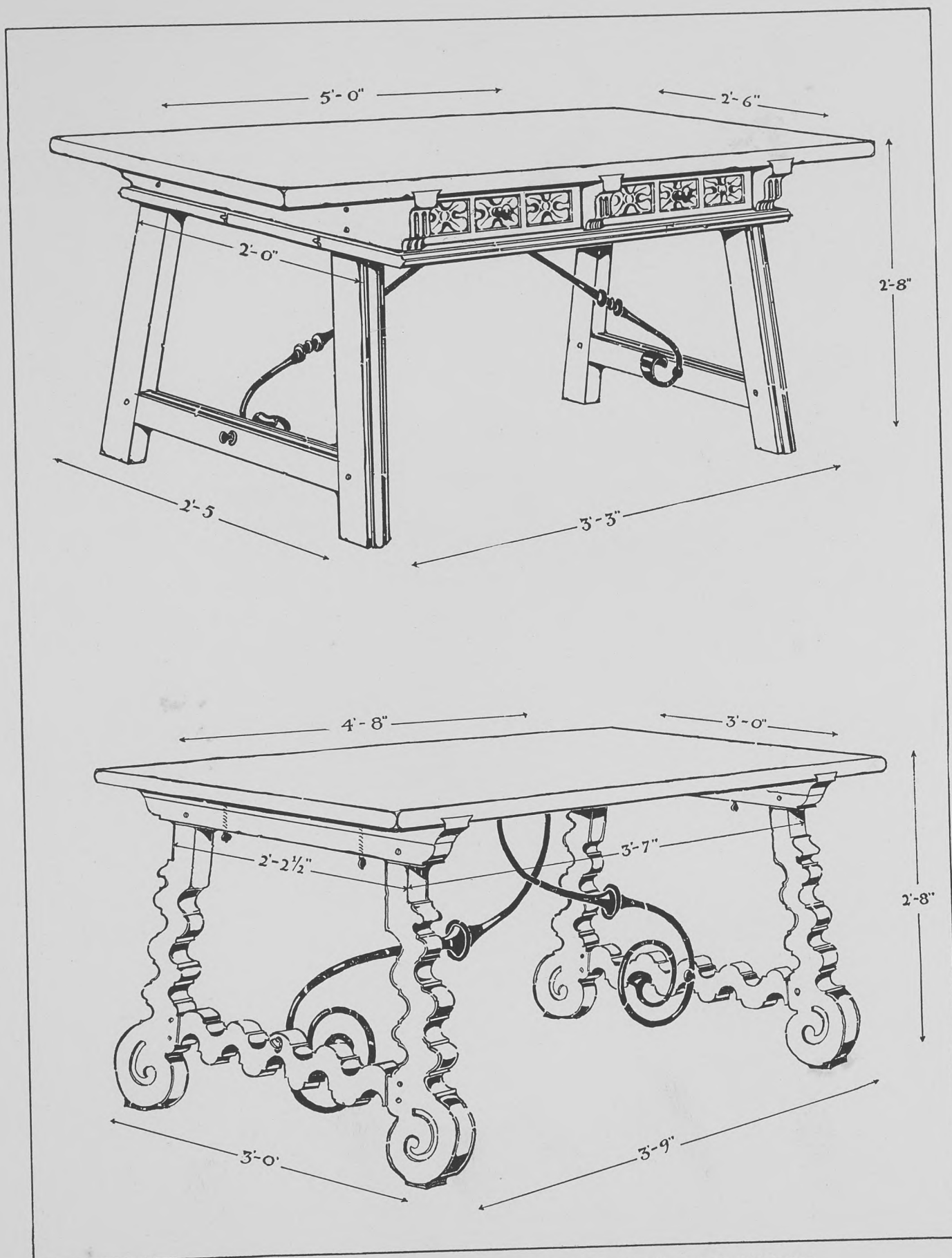
TYPICAL CASTILIAN TABLE, 6 FEET 2 INCHES LONG. XVII CENTURY



MADRID, MUSEUM OF INDUSTRIAL ARTS. WALNUT TABLE. XVII CENTURY





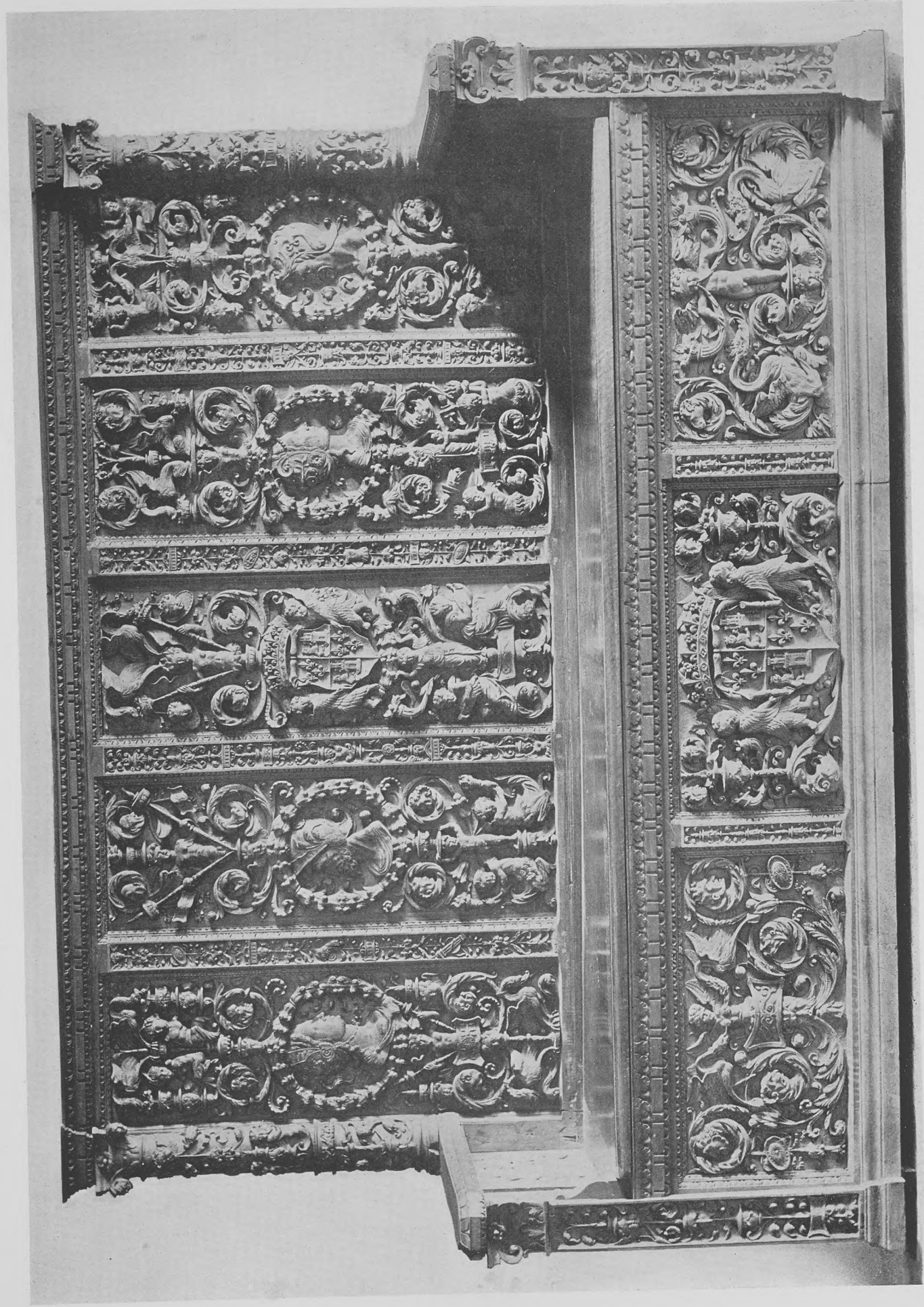


WALNUT TABLES, THE LOWER WITH FINE BRACING IRONS. XVII CENTURY



RESEARCH AND DEVELOPMENT





MADRID, PALACE OF THE DUQUE DE MEDINACELI. FAMOUS ANCESTRAL TRIBUNAL WITH THE ESCUTCHEON OF THE LACERDA FAMILY, OF ARAGON. XVI CENTURY



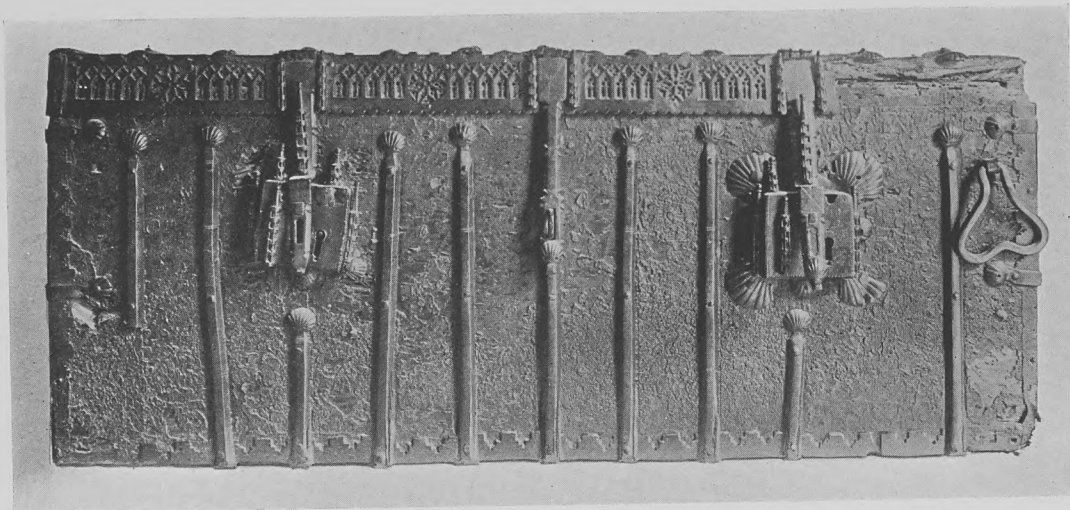




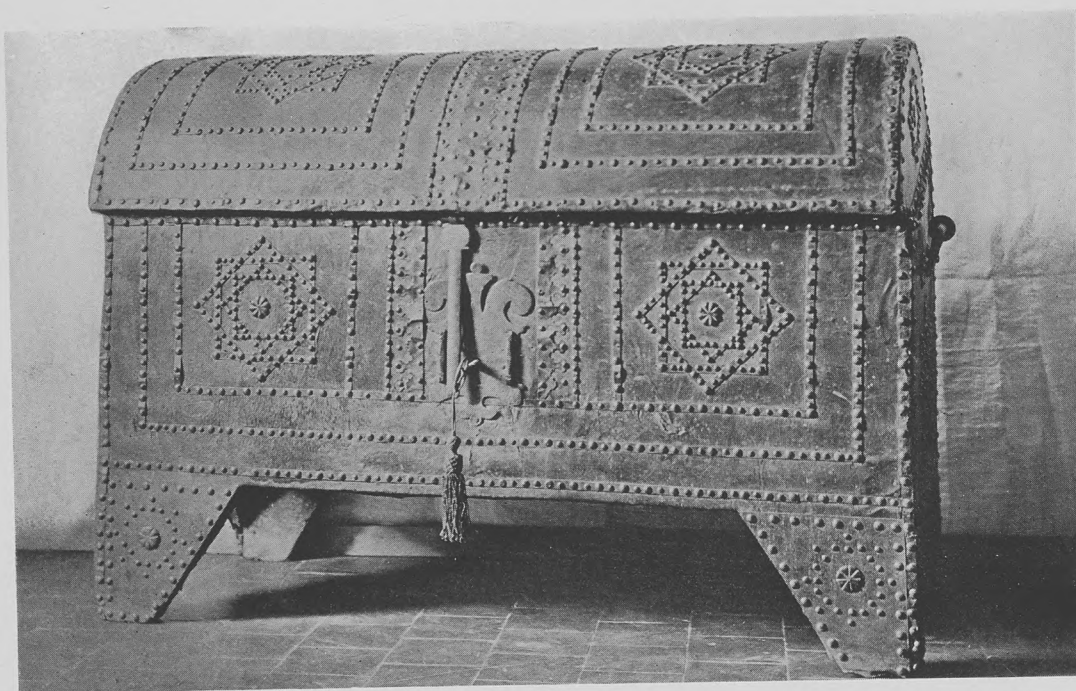
MADRID, COLLECTION OF THE CONDE DE LAS ALMENAS. LATE GOTHIC CHESTS, THE LOWER RICHLY GILDED AND RESTING ON A DAIS OF TOLEDO VELVET. XV CENTURY



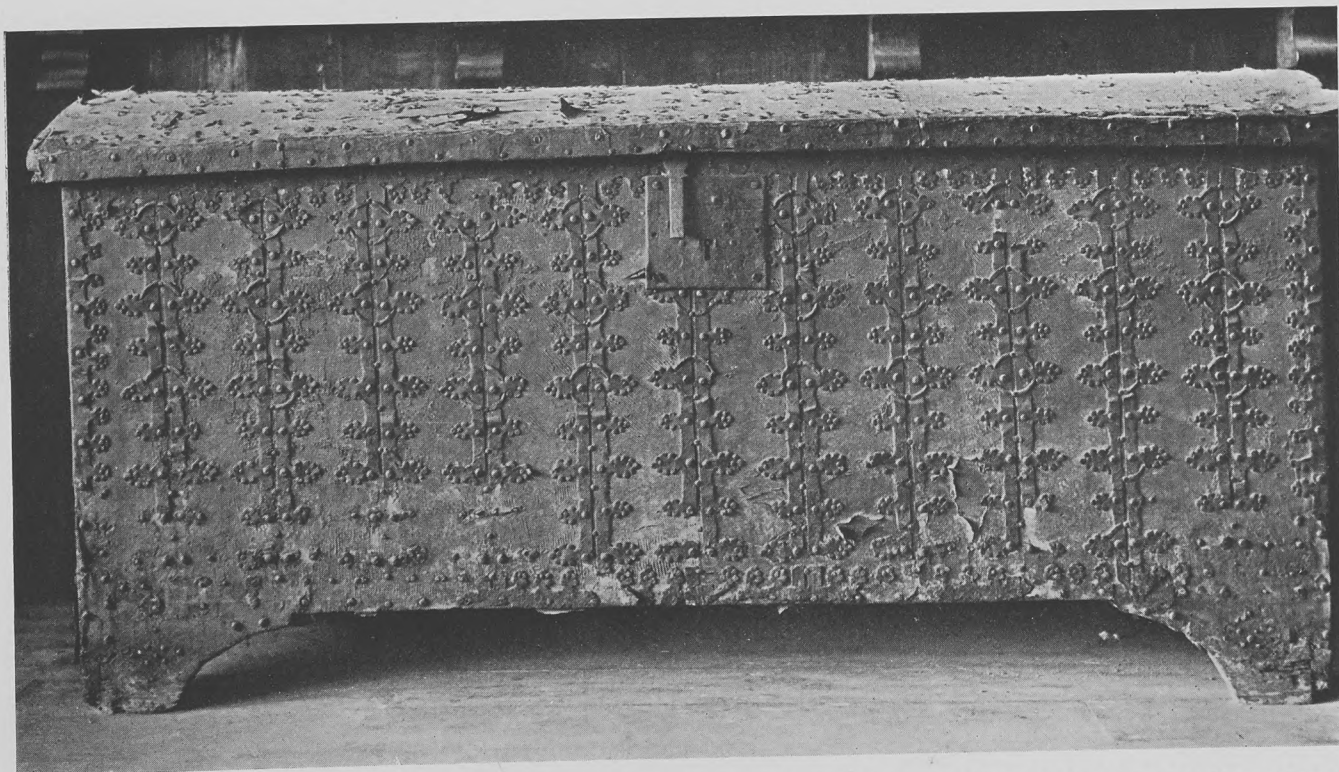




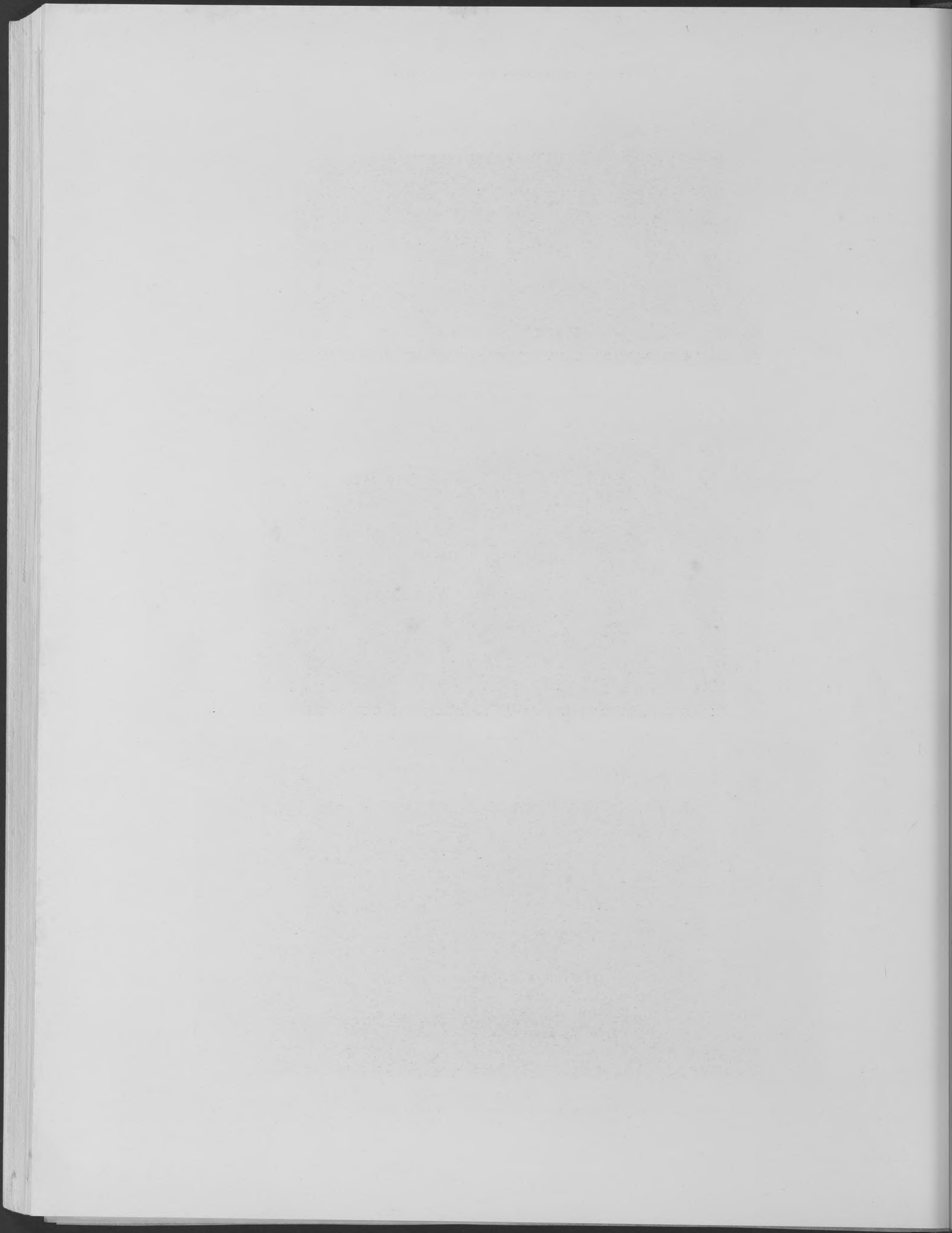
LEATHER-COVERED CHEST WITH IRON MOUNTINGS. XV CENTURY



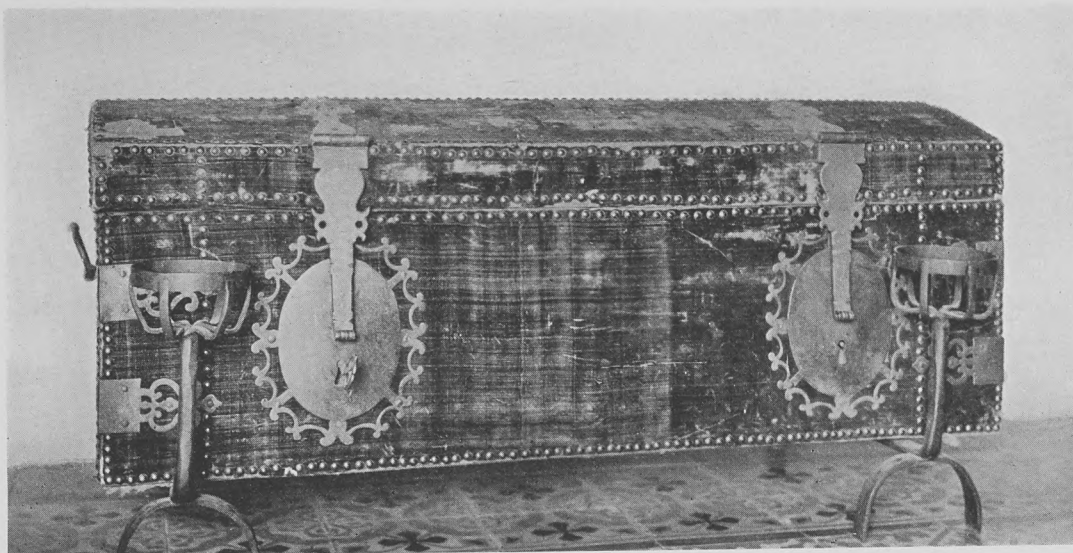
LEATHER-COVERED CHEST WITH NAIL HEAD DECORATION. XVII CENTURY



(Photo Mas)  
LEATHER-COVERED CHEST WITH IRON MOUNTINGS. XV CENTURY. COLLECTION OF SANTIAGO RUSIÑOL, SITGES



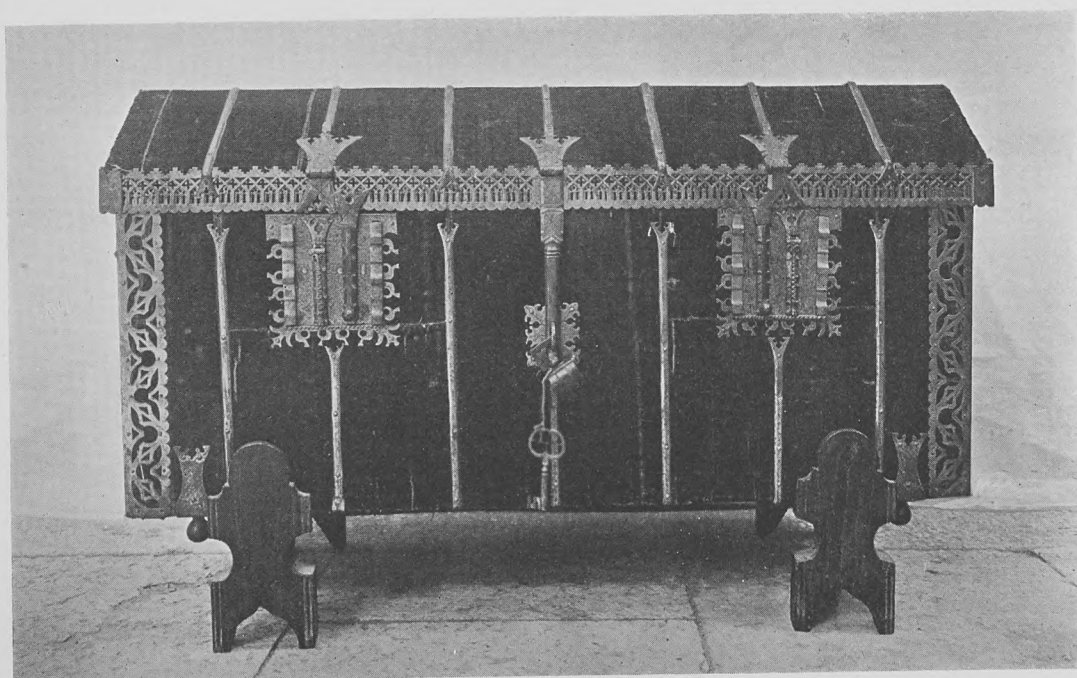




VELVET-COVERED CHEST WITH BRASS MOUNTINGS. XVII CENTURY.  
PROPERTY OF MISS PALMER, MADRID



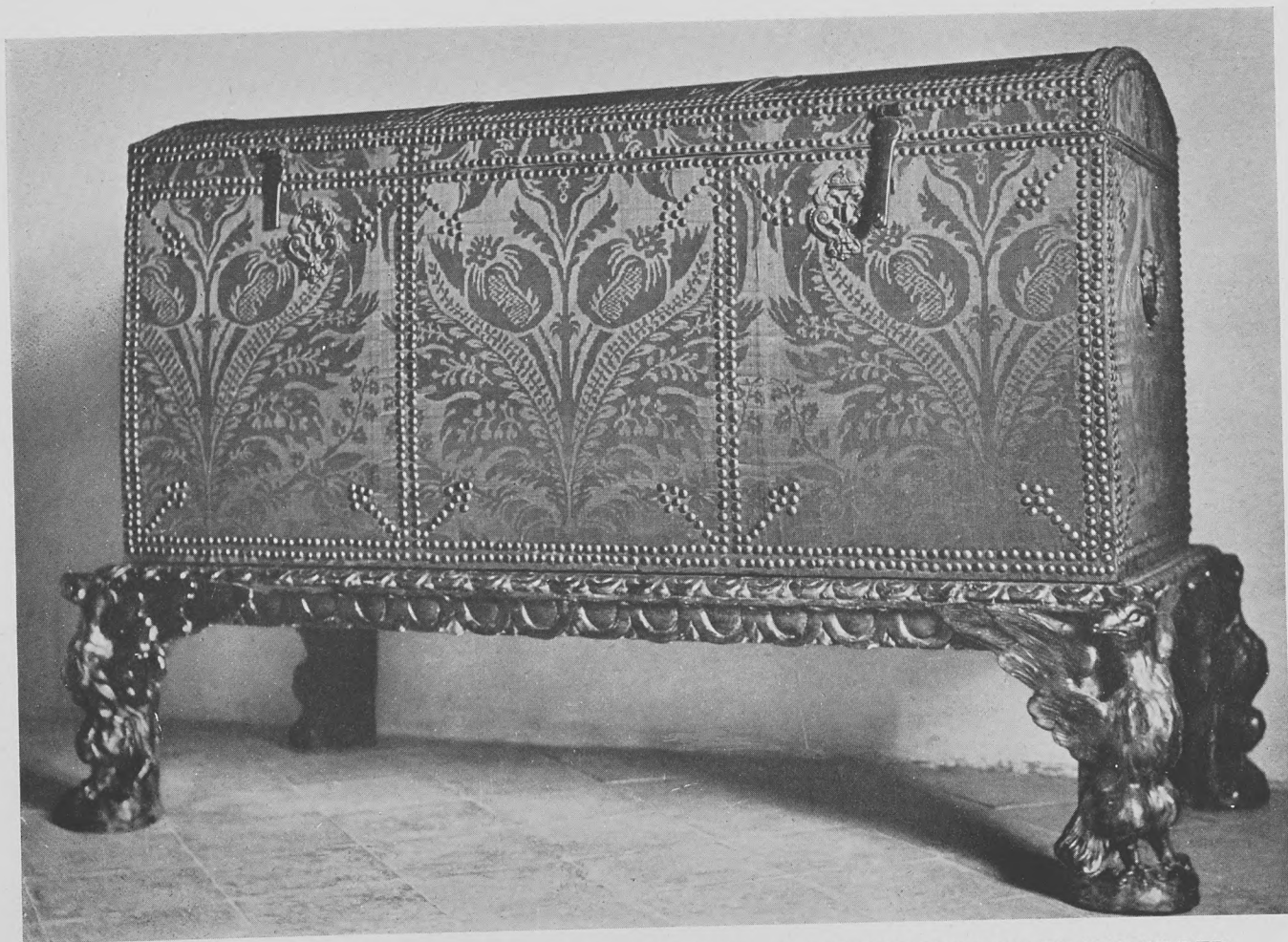
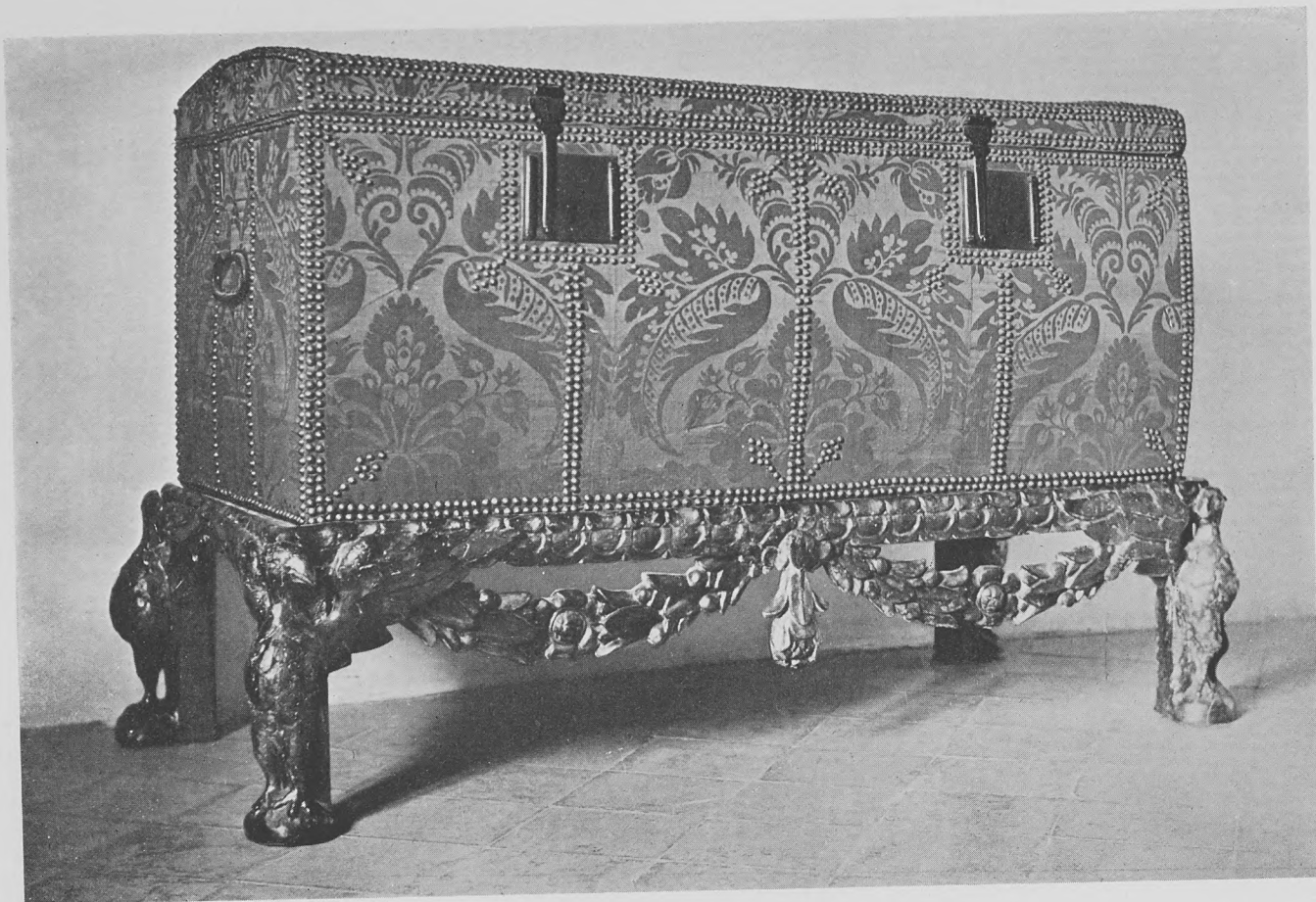
VELVET-COVERED CHEST WITH BRASS MOUNTINGS. XVII CENTURY



VELVET-COVERED CHEST WITH IRON MOUNTINGS. XVI CENTURY.  
COLLECTION OF THE DUQUESA DE PARCENT, MADRID







PAIR OF WEDDING CHESTS COVERED WITH RED DAMASK AND RESTING ON CARVED AND GILDED WOODEN STANDS. XVII CENTURY. AUTHORS' COLLECTION

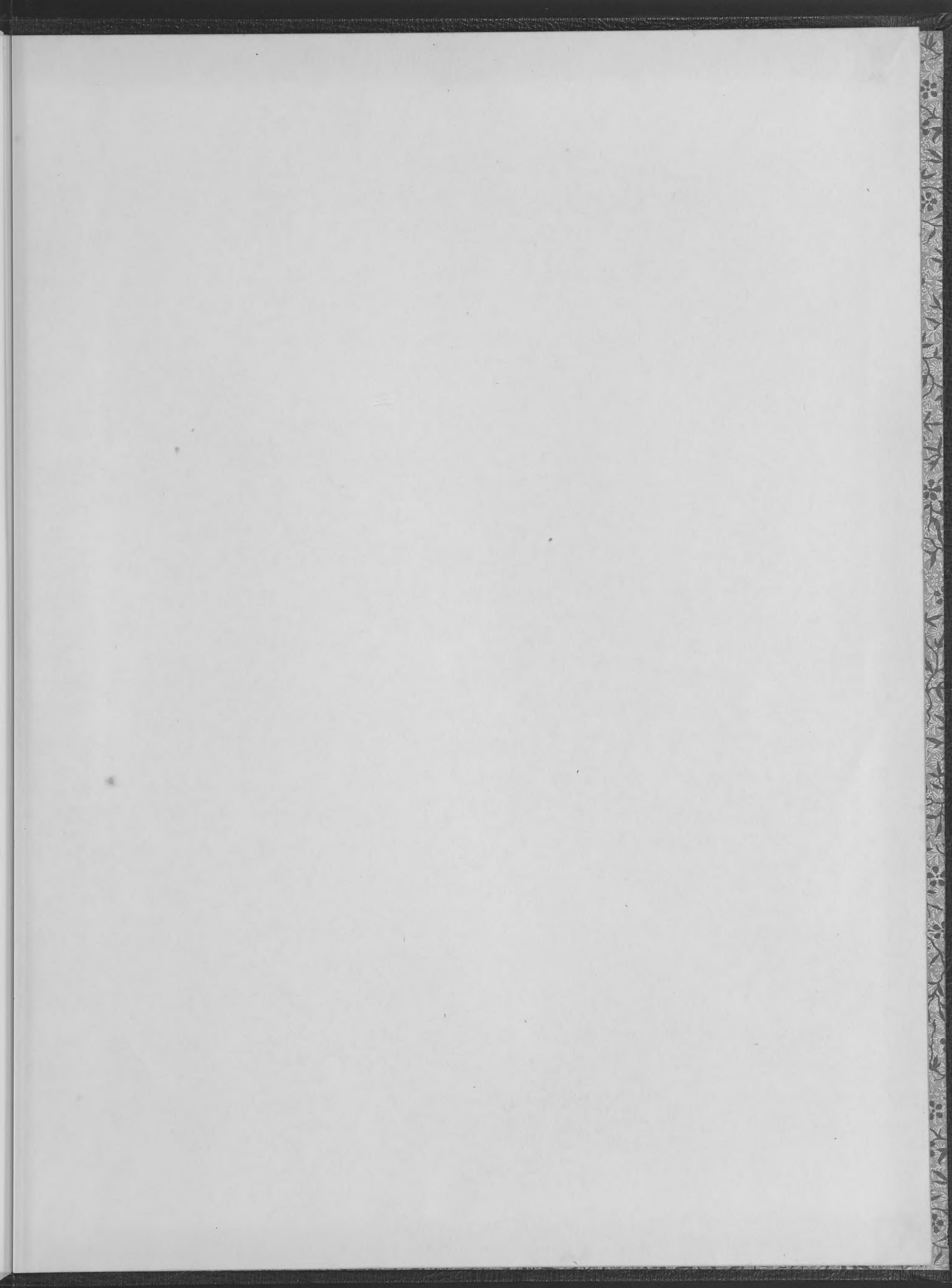
438



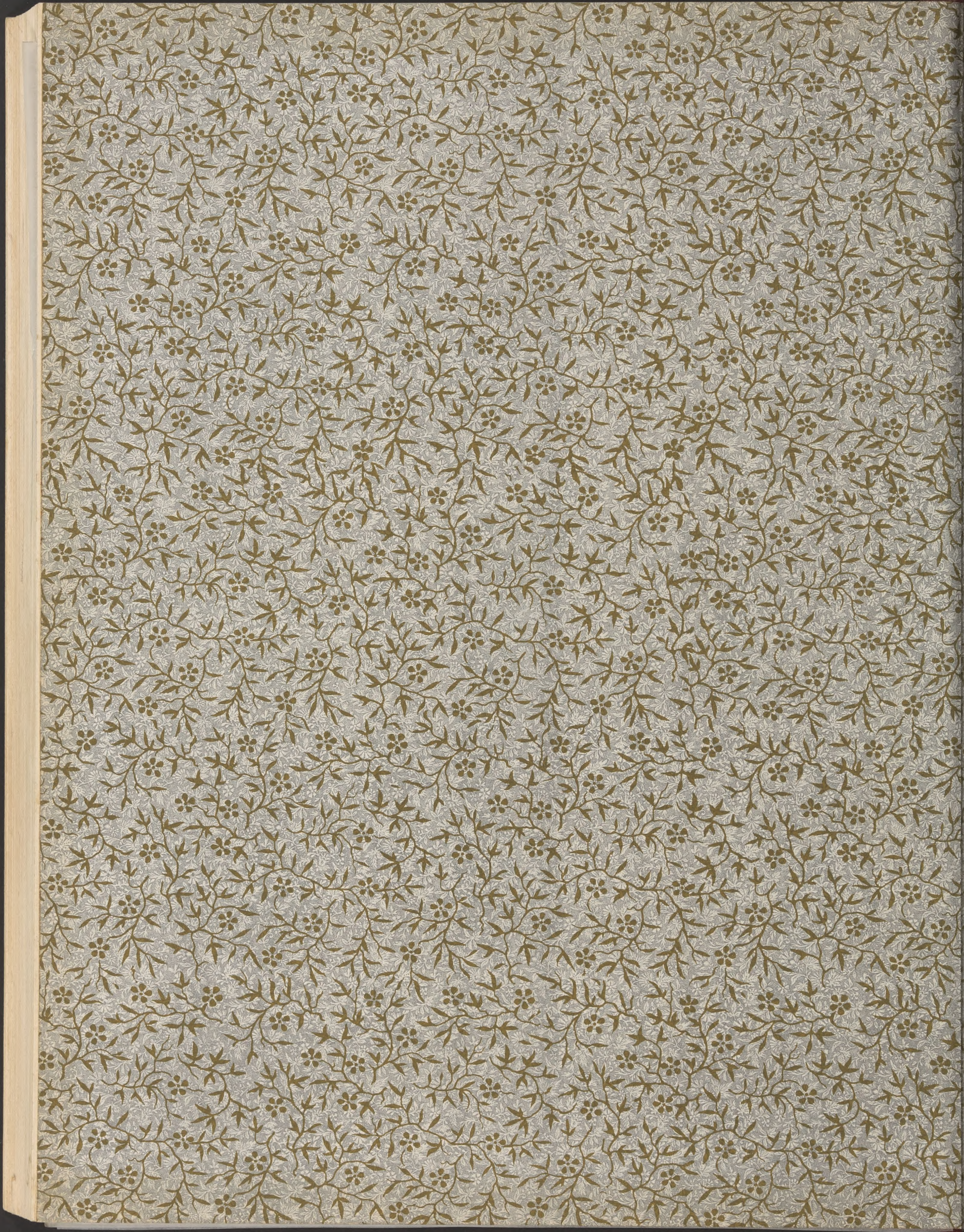














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